

Royal Academy of Music Prospectus 2012



Royal
Academy
of
Music



KOMMILITONEN!



YOUNG BLOOD

commissioned by the Royal Academy of Music
and The Juilliard School

Sir Peter Maxwell Davies composer
David Pountney librettist and director
Première production, March 2011

'This bold adventure has paid off.' The Observer

'Imaginative... inspired... The music works with exemplary theatrical skill... The singing was consistently good... and the Royal Academy of Music Sinfonia under conductor Jane Glover gave its best in Maxwell Davies's imaginative orchestral writing.' Financial Times (4 stars)

'A potent, thrilling night.' The Times (4 stars)

'A bold and beautiful assertion of the transformative power of truth.'
Evening Standard (5 stars)

'The Royal Academy of Music students under Jane Glover are remarkable... The chorus works tirelessly.' The Guardian (5 stars)

'One of the most exhilarating opera premieres I have attended... a coherent, powerful, poignant, poetic (and never preachy) stretch of music drama... Kommilitonen! makes no compromises but challenges young performers to new vocal and dramatic achievement... Inevitably, the evening was at times emotionally painful. It was also stirring, heroic, and, if the word does not seem too odd, entertaining.' Opera magazine

'Paul Driver is astounded by Peter Maxwell Davies' brilliant opera about protest movements.' Sunday Times

'A triumph... The narrative was clear, the structure strong, with several budget-conscious but impressively dramatic coups. And the result outclassed anything I've seen on a college stage in years, inspiring wonderful performances all round.' Daily Telegraph

'To call the Royal Academy's staging of Kommilitonen! dazzling, forceful and thrilling would be an understatement.'
Daily Classical Music

'I felt Kommilitonen! should be instantly committed to DVD, partly to show how appealing a new opera can be, partly as an advertisement for the superb establishment which mounted it.' The Spectator

'A gripping new opera about – for once – something important.' Sunday Telegraph (5 stars)

Welcome

Principal

Professor Jonathan Freeman-Attwood

Principal's PA:

Kate McKiernan Hon ARAM

Telephone 020 7873 7377

Email k.mckiernan@ram.ac.uk

'The Academy exudes a cosmopolitan confidence in tune with the global classical music business... Teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'
The Guardian, May 2009

'An excellent project from the Royal Academy of Music, outstanding... a really good recital... there's a lot to enjoy here, and to admire'
BBC Radio 3 'Building a Library',
March 2010



Professor Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM, FRC

Studied at University of Toronto and Christ Church, Oxford. Recording producer for numerous independent record labels including Channel Classics, BIS, Chandos, Naxos, ASV, Hyperion, Simax etc., many of which have won major awards and prizes.

As a trumpet player, he has performed widely with solo recitals and discs of sonatas and concerti, including 'Bach Connections'. His series of solo discs for Linn Records encompasses 'The Trumpets that Time forgot' with John Wallace, 'La Trompette Retrouvée', 'Trumpet Masque' and, most recently, 'The Romantic Trumpet' in 2010. Broadcaster for BBC, New Grove contributor, critic and writer on performance for numerous publications.

Trustee of the Associated Board of the Royal Schools of Music, Young Concert Artists Trust, Countess of Munster Trust, Mendelssohn Scholarship Foundation, etc., and Trustee of the University of London.

As Dean of Undergraduate Studies 1991–5, he directed the first cycle of the Academy's BMus programme. Vice-Principal and Director of Studies 1996–2008, and Principal since July 2008. Appointed a Professor of University of London in 2001 and a Fellow of King's College, London in 2009.

Since it was founded back in 1822, the Royal Academy of Music has become one of the most recognisable names in music.

Great traditions do not guarantee future success, but at the Academy they do inspire us to achieve an especially happy blend of continuity and cutting-edge work. Cherish as we do our distinguished alumni, fine teachers and enterprising study programmes, at the Academy we never simply rest on our reputation. Every day we question the quality and effectiveness of our work, reappraising our primary goal: to realise the potential of each and every musician here. Remaining the most stimulating, dynamic and friendly musical environment, we want every student — wherever they come from — to make their individual mark and to leave equipped for the realities of professional life.

Exploring a musical personality, at the same time as 'toughening up' for a career, is an exciting collaborative challenge for students and staff alike. I myself thrive on it. There is no dogmatic 'school of teaching' at the Academy; our staff represent many different pedagogical and creative lineages for students to embrace as they choose.

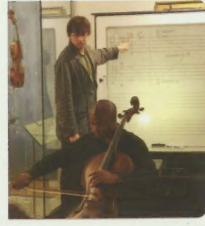
But there is one 'Academy way'. It is where young 21st-century musicians are expected, as never before, to communicate their art with a blend of passionate advocacy and entrepreneurial purpose. Music will only keep on being a central part of people's lives

if it is closely allied to the many other cultural shifts which we see around us.

All of this happens at the Academy in a seemingly endless range of activities. Orchestral and chamber music, 'period' and contemporary music, musical theatre, opera, music for new media: all are guided by some of the world's greatest musicians — a roster of regular visitors who are devoted to the Academy and our students. Apart from constant improvements to our Regent's Park site (witness the bright new foyer and practice block), we also draw increasingly on technology, our museum, our archives, our peerless stringed instruments. Students engage in ground-breaking community projects — activities central to the task of building important and fulfilling careers. Our 'Alumni Network' is a new portal for professional development and networking which allows students to remain part of the Academy family for decades to come.

Happy and productive studentships, and successful professional placements, contribute to our consistently exceptional ratings in national student surveys and education league tables.

A prospectus can only say so much. Come and see the Academy for yourself, arrange consultation lessons, come to concerts and events, talk to current students — and ask all those difficult questions! You will receive a warm welcome.





Becoming a Professional

Deputy Principal
Mark Racz

Deputy Principal's PA:
Eileen-Rose McFadden
Telephone 020 7873 7351
Email e.mcfadden@ram.ac.uk

Mark Racz BA, MFA, HonFBC

American-born pianist, teacher and music educator Mark Racz studied at Rutgers University and the Manhattan School of Music, and with Nadia Boulanger at the Fontainebleau School of Music. He has lived in the UK since 1980 and has performed widely as a soloist, accompanist and chamber musician, with a particular interest in early-20th-century music. He has given numerous master classes at the conservatoires in Weimar, Bucharest, Krakow, Beijing and Shanghai. He was Vice-Principal of Birmingham Conservatoire before moving to the Academy in 2008.



'We've had plenty of opportunities to be dazzled this past month... from student performers of the Royal Academy of Music'
Daily Telegraph, February 2008

'Some of the most talented and ambitious young musicians in the world'

Paul Morley writes about the Academy in The Observer

Above: Stephen Sondheim in conversation at the Academy

Performance is at the heart of all our work at the Academy, and we present over 400 public events every year. If you decide to study with us we'll endeavour to give you a real sense of what professional musical life will be like for you after you have graduated.

For example, we believe it is essential for orchestral students to have the experience of working with professional conductors of the highest artistic stature. Sir Colin Davis, Semyon Bychkov, Yan Pascal Tortelier and Trevor Pinnock are all regular Academy visitors, and 2010–11 also featured performances with Sir Simon Rattle, Heinz Holliger and Leif Segerstam.

Our students perform at major London venues including the Southbank Centre, Wigmore Hall, Royal Albert Hall and Kings Place, as well as at the Aldeburgh and Spitalfields festivals. We collaborate regularly with the Juilliard School, most recently through our joint commission of *Kommilitonen!*, a new opera by Sir Peter Maxwell Davies, with the world première at the Academy in March 2011.

One unique feature of performance at the Academy is our range of collaborations in which students perform literally 'side-by-side' with players from major professional ensembles. For example, in 2010 Academy students performed with the London Sinfonietta in George Benjamin's 50th birthday concert at the Queen Elizabeth Hall.

The Royal Academy of Music / Kohn Foundation Bach Cantatas monthly concert series has rapidly become a firm fixture in London's concert life. It provides unique opportunities for students to work with some of the world's leading professionals on this challenging and rewarding repertoire.

We're extremely proud of our graduates' successes: recently Adam Walker (2009 graduate) and Denis Bouriakov (2004) have become Principal Flutes of the London Symphony Orchestra and New York Metropolitan Opera respectively, and Dominic Seldis (1992) Principal Double Bass with the Royal Concertgebouw Orchestra. Last year, Iestyn Davies (2002) won the Royal Philharmonic Society's Young Artist Award, and Jack Liebeck (2003) won the Classical BRIT Award for Young British Performer.

Pianist Benjamin Grosvenor (current student) is appearing as soloist in two BBC Proms in the Albert Hall in 2011 (with the BBC Symphony Orchestra and the National Youth Orchestra), and has also recently been awarded a three-year recording contract with Decca. Soprano Meeta Raval (2009) is representing the UK in the 2011 Cardiff Singer of the World Competition, and guitarist Miloš Karadaglić's (2006) first DG CD reached no.1 in the UK classical charts.

Your own professional career could begin here. Please read on to find out more.

Broadening Musical Horizons

Deputy Principal
(Programmes and Research)
Timothy Jones

Please contact:
Catherine Jury, Academic Secretary
Telephone 020 7873 7361
Email c.jury@ram.ac.uk

Timothy Jones MA, DPhil, LTCL

Timothy Jones studied at Christ Church, Oxford. A specialist in Viennese classical music, and the relationships between analysis, interpretation and performance, he has previously held appointments at the Universities of Oxford and Exeter and at the Royal Northern College of Music. As a keyboard player has performed widely in seventeenth- and eighteenth-century music and has premièred many contemporary works. He is particularly interested in the role of improvisation within composed musical structures. He is currently editing Mozart's String Quartets for Peters Edition.



'Both their singing and acting were ideal, worthy of DVD-ing, our version of immortality. The casting was strong throughout... a fine evening, with Sian Edwards conducting with deep insight'
The Spectator, November 2008

'The performance was a model of vitality, concentration and period authenticity'
Sunday Times, March 2009
(Bach Cantatas Series)

Above: Open Academy in the museum

Whether you are a performer or a composer, work in your principal-study discipline at the Academy will take place in the context of a formal programme of study. Our programmes are designed to enable you to develop your musical knowledge and the broad range of musical, intellectual and life skills that are essential for a successful career in music in the 21st century.

Studying at the Academy is a transformative experience. Of course, lessons with your principal-study teacher will strengthen and extend your technique, and — together with a wide range of performance opportunities — they will give you encouragement and the space to develop as an interpreter. But we also aim to broaden your musical horizons in other ways, whether by exploring the contexts of music-making, introducing you to new repertoires, deepening your knowledge of performance traditions, boosting your musicianship through high-level aural training, or getting to grips with the notational, theoretical and critical issues that can inform your understanding of musical possibilities. Above all, we will encourage you to make connections between all these activities: to think musically and creatively for yourself.

We believe that all Academy students should be able to communicate the power of music not just in their performing or composing, but also in written and spoken

form. We recognise that studying at this level is demanding and we take great care over the ways we support our students' learning. This is not just a question of the enviable collective range of expertise and experience of the Academy's teaching staff, or the incomparable resources of our library, collections and museum, but also the emphasis on individual lessons and small-group teaching at the core of our programmes.

All our programmes of study benefit from the Academy's vibrant research culture, which has particular strengths in the investigation of musical creativity. In the 2008 national Research Assessment Exercise 70% of the Academy's research submission was judged to be 'world leading' or 'internationally excellent' with a further 25% 'internationally significant', giving the Academy a significantly higher research quality profile than the other British conservatoires.

The Academy's outstanding track record in postgraduate professional and research training was recognised in 2009 by the award of a Block Grant Partnership with the Arts and Humanities Research Council, guaranteeing a number of postgraduate grants over the next five years and giving the Academy greater autonomy over the awards. Details of the application process are available on the Academy's website.

Performance

Director of Artistic Planning:

Nicola Mutton BA, Hon RAM

Picture: Mitsuko Uchida works with Academy students in 2011

International Chair of Conducting and Orchestral Studies:

Sir Colin Davis CBE, Hon RAM

Principal Guest Conductor, Symphony Orchestra

Yan Pascal Tortelier Hon RAM

Principal Guest Conductor, Concert Orchestra

Trevor Pinnock CBE, Hon RAM

Klemperer Chair of Conducting

Semyon Bychkov

Griller Chair of Chamber Music

Professor Thomas Brandis Hon RAM

Visiting Professor of Music

Pierre-Laurent Aimard Hon RAM



Performance training at the Academy prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, historical performance, media music of all kinds as well as musical theatre and jazz.

See pages 44–5 for more details.

'Orchestrally, vocally, theatrically, the performance is a triumph'

Independent on Sunday, March 2011

'The Sinfonietta mingling happily with the excellent students of the Royal Academy of Music's Manson Ensemble'

The Times, February 2010

'This is an ensemble [Royal Academy Soloists] which plays with the attention to detail one would expect from a string quartet, and the character and unanimity of its performances were a constant joy'

The Strad, September 2009

'The capacity audience enjoyed sparkling period performances of late and middle period Cantatas... rapturously received... a superb new concert series which has already become a highlight of London's musical calendar. My advice: book early!'

Arietta reviews the Royal Academy of Music / Kohn Foundation Bach Cantatas series, Spring 2010

2009–2011 Highlights

Performance is the essential driving force behind every aspect of Academy life, and the Academy's termly events brochure reads like a 'Who's Who' of music. In the last two years alone, Academy students have worked in concert, workshop and masterclass with high-profile international artists including:

- > Conductors and instrumentalists Pierre-Laurent Aimard, Semyon Bychkov, Sir Colin Davis, Sir Mark Elder, Leon Fleisher, Edward Gardner, Sir John Eliot Gardiner, Heinz Holliger, the late Sir Charles Mackerras, Trevor Pinnock, Sir Simon Rattle, Leif Segerstam, Yan Pascal Tortelier, Mitsuko Uchida, Maxim Vengerov and David Zinman;
- > Singers Sir Thomas Allen, Barbara Bonney, Dame Kiri Te Kanawa, Angelika Kirchschlager, Dame Felicity Lott and the late Robert Tear;
- > Composers George Benjamin, Pierre Boulez, Sir Harrison Birtwistle, Sir Peter Maxwell Davies and Stephen Sondheim;
- > Jazz artists Django Bates, Dave Douglas, Peter Erskine and Norma Winstone;
- > And directors John Copley, John Cox and David Pountney.

A few of the exceptionally numerous and varied highlights from recent years include:

- > The world première production at the Academy of Sir Peter Maxwell Davies' and David Pountney's *Kommilitonen!*, commissioned by the Academy and The Juilliard School, attracted critical acclaim. In our ongoing collaborations with Juilliard, students work together in chamber music, orchestral and contemporary music both in London and New York; further exciting projects are being planned for 2012.
- > Sir Simon Rattle worked with the Academy's Concert Orchestra on Bruckner's Ninth Symphony in March 2011.
- > New music is integral to the Academy's work. Recent events have included a Frank Zappa celebration and CD recording, George Benjamin's 50th birthday concert with London Sinfonietta, Boulez with Susanna Mälkki at the Southbank Centre, and UK premières of major works by Gérard Grisey and Luigi Nono.

As well as our own vibrant series of events at the Academy's home in central London, our students enjoy regular performance opportunities at prestigious venues including Wigmore Hall, Southbank Centre, Royal Albert Hall, Kings Place, Ronnie Scott's and the 606 Club. Our ensembles also perform at festivals around the UK and further afield.

Your Principal Study

Strings

Violin & Viola

Cello

Double Bass

www.ram.ac.uk/strings

Sadie Fields

'The Academy is a fantastic place to study. I came here last year to pursue a Masters degree with György Pauk, and now I'm on the doctoral programme researching Bartók and Hungarian violin traditions. I am a performer at heart, and the Academy is the perfect place for me because it is one of the world's finest institutions for both performance and research.'

The Academy is very supportive of my external solo engagements, and has loaned me a fine 1705 Guarneri from its world-class collection of instruments.

The vibrant, international atmosphere at the Academy encourages excellence, and at the same time it always feels supportive and friendly.

Whether you want to pursue a career in solo, chamber or orchestral performance, or a combination of all three, the Academy offers an education that is second-to-none.'



Head of Strings

Jo Cole FHEA, ARAM

Studied at the Academy with Florence Hooton and David Strange, then with Ralph Kirshbaum, followed by a substantial playing career spanning 25 years. A distinguished, seasoned orchestral cellist and experienced chamber musician, her versatility includes period performance and innovation in outreach. Deputy Head of Strings at the RNCM, 2006–2010. She resigned her membership of the Academy of St Martin's, and as Co-Principal of the City of London Sinfonia, to devote herself to training string students at the Academy.



The Academy's enviable reputation for training string players is firmly based on the stimulating educational and cultural experiences of our students, the distinction of our faculty and visiting professors, and — not least — the successful careers of many of our alumni throughout the profession.

String students at the Academy benefit from a winning combination of strong artistic traditions with forward-thinking realism about today's musical life, forming an imaginative springboard from which to launch their careers. The crucial disciplines — solo, orchestral and chamber music — are given intensive attention throughout, nurturing talent to produce versatile, creative and practical musicians of excellence. From the start we foster engagement with the reality of an unpredictable and rapidly-changing profession, enabling a smooth transition into professional life rather than a jolt into the unknown at graduation.

The Teachers

Students have access to several members of the faculty for chamber music coaching, but * indicates a professor with special responsibility in this important area.

Violin

Remus Azoitei MMus, ARAM
Diana Cummings FRAM
Richard Deakin MMus, FRCO, FRAAM
Joshua Fisher
Mayumi Fujikawa Hon ARAM
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Maurice Hasson Hon RAM
Hu Kun Hon RAM
Sophie Langdon ARAM
Jack Liebeck
Mateja Marinkovic Hon ARAM
Nicholas Miller ARAM
Lydia Mordkovitch Hon RAM, FRNCM
György Pauk Hon RAM, Hon GSM
(Ede Zsuzsanna Professor of Violin)
Igor Petrushevski Dip Moscow Conservatoire, Hon ARAM
Maureen Smith Hon ARAM
Tomotada Soh Hon ARAM

Visiting Professors of Violin

Professor Thomas Brandis Hon RAM
Daniel Hope DipRAM, FRAM
Tasmin Little FGSM, Hon ARCM
Maxim Vengerov Hon RAM

Viola

Yuko Inoue BA, PRNCM, Hon ARAM
Garfield Jackson FRAM *
Martin Outram MA, FRAM *
Paul Silverthorne FRAM
James Sleigh ARCM, Hon ARAM
Matthew Souter AGSM, Hon ARAM

Visiting Professors of Viola

Philip Dukes Hon ARAM
Hartmut Rohde Hon RAM
Su Zhen ARAM

Cello

Robert Cohen Hon RAM
Jo Cole FHEA, ARAM
Lionel Handy ARAM
Guy Johnston
Josephine Knight FRAM
Mats Lidström Hon ARAM
Felix Schmidt Hon ARAM
David Smith FRAM, FRSAMD *
Professor David Strange FRAM
(Professor Emeritus of Strings)

Professor in Residence, 2011–2012, Cello and Chamber Music

Sung-Won Yang (Professor, Yonsei University, Seoul)

Visiting Professors of Cello

Colin Carr Hon RAM
Steven Doane

Double Bass

Duncan McTier BSc, ARCM, FRNCM, Hon RAM
Graham Mitchell ARAM
Rodney Stewart FRAM

Visiting Professors of Double Bass

Matthew McDonald
Dominic Seldis FRAM

Griller Chair of Chamber Music

Professor Thomas Brandis Hon RAM

String Instrument Collection

The Academy has 'one of the premier and most accessible collections in the world' (The Strad). Many of the 250+ instruments are available to students. The staff of the on-site workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly. Instrument Custodian: David Ratray Hon ARAM

2010–2011 Highlights

- ▶ Chamber music masterclasses and coaching with Thomas Brandis, Hartmut Rohde, RTE Vanbrugh and Skampa Quartets
- ▶ Masterclasses with violinists Thomas Brandis, Daniel Hope and Tasmin Little; violists Roger Benedict, Philip Dukes, Tatjana Masurenko and Hartmut Rohde; cellists Colin Carr, Steven Doane, Gregor Horsch, Truls Mørk (pictured above) and Raphael Wallfisch; and double bassists Matthew McDonald and Dominic Seldis
- ▶ Two Wigmore Hall performances by Sainsbury Royal Academy Soloists
- ▶ The Piatti Quartet, Leverhulme Chamber Music Fellows, performed at Oxford's Ashmolean Museum on a quartet of Academy Strads
- ▶ Daimon Quartet: student winners of Cavatina Intercollegiate Quartet Competition 2011
- ▶ Many more high-profile events, including eight concerts of Brahms chamber music

Graduates perform with all the major UK orchestras, and with many orchestras and ensembles world-wide. Some recent students: **Nathaniel Anderson-Frank** (graduated 2010) first violin, Philharmonia Orchestra
Giovanni Guzzo (2009) leader, Manchester Camerata
Thomas Gould (2006) soloist and leader of Britten Sinfonia
Kaoru Yamada (2004) first violin, Royal Philharmonic Orchestra
Clare Duckworth (2003) co-principal second violin, London Philharmonic Orchestra
Louisa Tuck (2006) principal cello, Northern Sinfonia
Rachel Helleur (2004) cello section member, Berlin Philharmonic
Rachel Meerloo (2010) double bass section member, Hallé Orchestra
Georgina Poad (2007) double bass section member, Royal Concertgebouw Orchestra
Badke String Quartet (2005) first prize, Melbourne International Quartet Competition

Senior Administrator:
Esmé Acton BA, Hon ARAM
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Email strings@ram.ac.uk

Open Day: 21st September 2011

Vocal Studies

www.ram.ac.uk/vocal

Tahirah Osborne

'Having grown up in Trinidad and Tobago where there is little exposure to Western classical music, I really wanted to study where the heart of this music developed. I was encouraged to apply to the Royal Academy of Music by my aunt, who also studied at the Academy.

I have enjoyed every moment thus far! Through classes in Lieder, English Song, Mélodie, movement, languages and acting, the vocal programme creates a good foundation for young singers. The teachers are very supportive, vibrant and a source of inspiration. I have participated in masterclasses with world renowned singers such as Robert Tear, Barbara Bonney, Wolfgang Holzmair and Florian Boesch. I feel motivated to participate in competitions and concerts in and out of the Academy.

Studying at the Royal Academy of Music is intense work and good fun at the same time!



Head of Vocal Studies

Mark Wildman FRAM, FRSA

Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prize-winner, his career began as a member of BBC Singers and he subsequently performed as bass soloist in UK, Europe and USA. Students' recent successes include prizes in many major competitions. Many current and former students sing as principals in major opera companies internationally.



The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers, with comprehensive training which prepares students for their careers in opera and concert repertory. Apart from intensive vocal and technical study and associated disciplines, students enjoy regular repertoire coaching and specialist training in historical performance (including the critically-acclaimed Bach Cantatas series, in collaboration with the Kohn Foundation) and new music. The curriculum is enriched with very regular masterclasses and workshops given by outstanding international performers.

The Postgraduate Vocal Studies

Course incorporates a preparatory opera curriculum pathway, designed for students who demonstrate operatic potential at their audition but who would benefit from a period of consolidation in both vocal technique and stagecraft. These students may progress into Royal Academy Opera subject to further audition. In addition to core singing lessons, vocal coaching, language tuition, acting and movement classes, weekly individual and ensemble opera coaching and stage work classes prepare students for fully staged and costumed opera scenes, with a professional director.

Those aiming for a career in solo concert and/or chamber choir work can take a specialist recital/concert curriculum pathway. In addition to weekly singing lessons and coachings, there is a comprehensive programme of language and song classes as well as specialist classes in oratorio, historically-aware performance and contemporary music.

The Academy welcomes applications from prospective **undergraduate singers** who clearly demonstrate professional potential and stamina allied to vocal, musical and intellectual maturity.

Students have opportunities to sing in the Chamber Choir for oratorio performances, and in the chorus for Royal Academy Opera. The members of *Song Circle*, who are selected by audition, record an annual CD and perform at the Academy and Wigmore Hall.

Recent Masterclasses have included John Mark Ainsley, Sir Thomas Allen, Florian Boesch, Barbara Bonney, Susan Bullock, Chevalier José Cura, Dame Anne Evans, Diane Forlano, Wolfgang Holzmair, Angelika Kirchschrager, Helen Lawrence, Dame Felicity Lott, Dennis O'Neill, Thomas Quasthoff, Dame Kiri Te Kanawa, Ann Murray, the late Robert Tear and Sir John Tomlinson.

The Teachers

Visiting Professors

John Mark Ainsley Hon RAM
Sir Thomas Allen CBE, Hon RAM
Barbara Bonney Hon RAM
Susan Bullock BMus, FRAM, LRAM
Maryanne Thomas Visiting Professor of Singing
Chevalier José Cura
Angelika Kirchschrager Hon RAM
Dame Felicity Lott DBE Hon RAM
Dennis O'Neill CBE, DMus, Hon RAM
Dame Kiri Te Kanawa Hon RAM

Singing Professors

Alexander Ashworth MA (Cantab), Dip RAM, ARAM
Michael Chance CBE
Nicholas Clapton MA
Jennifer Dakin ARAM
Ryland Davies FRNCM, FWCM
Philip Doghan BA, Hon ARAM
Diane Forlano Hon RAM
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMC: FRSA
Anne Howells ARMC: Hon FRMCM, Hon RAM
Julie Kennard BA, ARCM, Hon ARAM
Neil Mackie CBE, Hon RAM, CSTJ, Hon DMus, FRSE
Ann Murray DBE
Jean Rigby FRAM
Elizabeth Ritchie LRAM, FRAM
Sarah Walker CBE, LRAM, FRCM, FGSM
Lillian Watson AGSM
Mark Wildman FRAM, FRSA

Vocal Repertoire Coaching

Mary Hill MA, LRAM, Hon ARAM, ARCM
Audrey Hyland BA, Hon ARAM
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, Dip RAM, GRSM
Ingrid Surgenor MBE, FRAM, FVCM, GRSM
Dominic Wheeler BA, ARCO, ARCM, Hon ARAM

Operatic Coaches are listed on p.11 under Royal Academy Opera.

Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (Russian)
Maria Cleva Hon ARAM (Italian)
Florence Daguerre de Hureaux ARAM (French)
Mandy Demetriou Hon ARAM (Movement)
Emanuela Ferrari-Osborne Laurea cum laude, MA, Hon ARAM (Italian)
Geraldine Frank BA, Hon ARAM (German)
Karen Halliday (Movement)
Iain Ledingham MA, FRCO, FRAM (German Repertoire; Choirs)
Johanna Mayr MagPhil (German)
Anna Motzo (Italian)
Victoria Newlyn (Movement)
Ian Partridge CBE, Hon RAM, LGSM (Lieder and English Song)
John Ramster BA, Hon ARAM (Acting)
Richard Stokes MA, Hon RAM (Professor of Lieder)
Nicole Tibbels BA (French)
Mark Wildman FRAM, FRSA (Oratorio, English Song)

Recent Student Successes

Many Academy graduates have performed principal roles with the Royal Opera House, La Scala, New York Met, English National Opera, Glyndebourne, Opera North, Scottish Opera, Welsh National Opera, Opéra de Paris and many more.

They have also become Wigmore Young Artists; BBC Radio 3 New Generation Artists; Jette Parker Young Artists at the Royal Opera House; Kathleen Ferrier Award winners including second prize 2011, Song Prize 2009 and 2011, Young Ferrier 2010; winners at Miriam Licette Award and Royal Over-Seas League Competition. Academy graduates were first and third in the 2008 Kathleen Ferrier Bursary, first in the 2009 Wigmore Hall/Kohn Foundation International Song Competition, and second and third in the 2011 National Mozart Competition (first and third in 2009). Alumna Meeta Raval is England's representative in Cardiff Singer of the World 2011.

Senior Administrative Co-ordinator:
Chris Loake Hon ARAM
Telephone 020 7873 7384
Email voice@ram.ac.uk
Open Day: 22nd September 2011

Royal Academy Opera

www.ram.ac.uk/opera

Roberto Ortiz

'When I auditioned here I was offered a place with Royal Academy Opera, but I decided to first do a year of vocal studies to get a wider experience. Thanks to a scholarship, I'm now studying Opera. My teacher Ryland Davies shares all his knowledge with me — not just technique but the experience he has gained over many years as a professional performer and a caring human being.

I have worked here with Dennis O'Neill, José Cura, Charles Mackerras, Jane Glover — the list is a long one. The movement and language training has been very valuable too. And I had the good fortune to go on the Solti Te Kanawa course last summer, where I studied with José Carreras.

We work hard here, with classes all day, and that's great for building up stamina. I have high objectives for my career — you have to aim high, I say — and I'll need to be fit and strong to achieve them.'



Director of Opera

Prof. Jane Glover CBE, MA, DPhil, Hon FRCM
Music Director, Chicago's Music of the Baroque since 2002, Music Director, Glyndebourne Touring Opera 1981-85, Artistic Director, London Mozart Players 1984-91. Conducting engagements include Royal Opera House Covent Garden, English National Opera, Glyndebourne, Berlin Staatsoper, Royal Danish Opera, New York City Opera, Opera Australia and Teatro La Fenice. Her book *Mozart's Women* was nominated for the Samuel Johnson Prize and the Whitbread Prize. University of London professor from 2010.



Royal Academy Opera is a specialist and intensive postgraduate Advanced Postgraduate Diploma for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites for today's opera singers. Classes in body-work and movement, stage technique, European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The three annual productions are directed by highly-experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Sir Colin Davis, Trevor Pinnock and the late Sir Charles Mackerras. Distinguished visiting directors have recently included Mike Ashman, Robert Chevara, John Copley, John Cox, David Pountney and Anna Sweeny. Repertoire is drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Students also have the opportunity to study rôles in depth through individual music and language coaching. Excerpts from operas are presented in a series of scenes. Performance technique is developed through work with experienced singers such as Ann Murray and Dennis O'Neill. Close communication between staff from all areas of vocal and operatic training is of the highest importance, to balance the course's demands with each student's individual development.

Any opera programme should be receptive to the changing profession. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, English National Opera, Welsh National Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

'The Royal Academy of Music students under Jane Glover are remarkable'

The Guardian, March 2011

'A triumph... outclassed anything I've seen on a college stage in years, inspiring wonderful performances all round'

The Daily Telegraph, March 2011

Opera auditions take place in London only. All aspiring operatic candidates should apply to audition for Royal Academy Opera. If the audition panel feels you are not yet ready for entry to this specialist postgraduate programme, you may be offered a place on the **Preparatory Opera Course** with a view to reauditioning for Royal Academy Opera in the following year. (Non-operatic candidates should apply for Vocal Studies.)

We also offer opportunities for pianists wanting to specialise as **répétiteurs and coaches**. Chosen students will work in a wide variety of repertoire, in many languages, with distinguished conductors and directors. In addition to playing for rehearsals, répétiteurs have continuing piano lessons, individual sessions with opera coaches, and many opportunities to work with language coaches and singing professors. There is also the possibility of assuming the duties of a Chorus Master and Assistant Conductor. This is normally a two-year MA, although in exceptional circumstances it may be completed in one year.

The Teachers

Visiting Professors, Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies on the previous page.

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Principal Operatic Coaches

Mary Hill MA, Hon ARAM, LRAM, ARCM
(Co-ordinator of preparatory opera)

Ingrid Surgenor MBE, FRAM, FWCMD, GRSM

Sir Arthur Sullivan Visiting Professor

Anthony Legge MA, Hon RAM

Opera Role Coaches and Music Staff

Michael Chance CBE

Alexander Crowe MA

Laurence Cummings MA, Hon RAM, ARCM, FRCO
(Head of Historical Performance)

Martin Handley MA

Gareth Hancock MA, ARAM, ARCM

Audrey Hyland BA

Iain Ledingham MA, FRAM, FRCO

Jonathan Papp ARAM, GRSM

Michael Pollock MA, MMus, Hon ARAM, ARCM

Peter Robinson MA, FRCO

Dominic Wheeler BA, ARCO, ARCM, Hon ARAM

Recent and Forthcoming Highlights

- Most recently, Cavalli's *Il Giasone*; *Così fan tutte*; and the acclaimed world première of *Kommilitonen!* by Sir Peter Maxwell Davies, directed by its librettist David Pountney, all conducted by Jane Glover
- Albert Herring directed by John Copley; *Semele* conducted by the late Sir Charles Mackerras; *L'occasione fa il ladro*; *La fedeltà premiata* conducted by Trevor Pinnock; *Hänsel und Gretel* conducted by Sian Edwards; *La Calisto*; *Paradise Moscow*; *Le nozze di Figaro* conducted by Sir Colin Davis; and *Dardanus* conducted by Laurence Cummings
- In preparation: *Die Dreigroschenoper* and *Béatrice et Bénédict*
- Richard Lewis/Jean Shanks Award for postgraduate singers
- Patric Schmid Opera Rara Bel Canto Prize

Recent graduates include

Emma Bell (1998) Royal Opera, La Scala, ENO

Allan Clayton (2007) Glyndebourne Festival Opera

Lucy Crowe (2004) English National Opera, Royal Opera

Andrew Foster-Williams (1998)

ENO, Glyndebourne, Barcelona, San Francisco

Kishani Jayasinghe (2006) Royal Opera

Ed Lyon (2004) Opera North, WNO

Leigh Melrose (1998) La Monnaie, New York City Opera

Tim Mirfin (1999) WNO, Hamburg

Viktor Rud (2006) La Scala Milan

William Towers (1999) Royal Opera

Dong Jun Wang (2008) Oper Frankfurt

Administrator: Felicity Jackson

Telephone 020 7873 7383

Email opera@ram.ac.uk

Open Day: 22nd September 2011

Piano, Piano Accompaniment & Répétiteur

www.ram.ac.uk/piano

Karim Said

'In my last two years at the Purcell School I started to work with my teacher, Tatiana Sarkissova, who is a constant inspiration for me. I wanted to continue studying with her, so the Academy was an obvious choice for me. When I realised how much freedom I would have here, it certainly added to the attraction and reconfirmed my decision. Now, towards the end of my fourth year, the way that the Academy caters for us all as individuals — as well as its impressive faculty — have proved that it's the right institution for me.

Another great thing here is the number of interesting performers who come in to work with us. As well as our regular professors, I've taken part in masterclasses with Robert Levin, Boris Berman and

Pascal Devoyon. I've been able to experiment with several ensembles, and last year I represented the Academy in Korea in several performances as a member of a piano trio which was set up here.

Outside the Academy, I've had some wonderful performing experiences in European venues with Daniel Barenboim and the West-Eastern Divan orchestra on tour, at the Barbican with Sir Colin Davis, and in Dubai with the English Chamber Orchestra. I hope that the future will offer similar opportunities and enable me to launch a career as a concert pianist.'



Head of Keyboard from Summer 2011

Joanna MacGregor FRAM

One of the world's most innovative musicians, committed to expressing connections in increasingly diverse programmes, she studied at the Academy. Has performed as a soloist in over 60 countries, and has released over 30 recordings, ranging from Bach, Scarlatti, Ravel and Debussy to jazz and new music. Founder of her own label SoundCircus, now with Warners, and Artistic Director of Bath International Music Festival, she also holds Professorships at Liverpool Hope University and the Royal College of Art.



The Piano Faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The spectrum of international professional expertise represents many pianistic traditions, and students will study both core classical and contemporary repertoire. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary emphasis is on encouraging students to find their artistic identity as performers, and to develop technique as a means to becoming a rounded, imaginative musician.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities to play as soloists and in ensembles. Regular coaching is given in chamber music, and specialist classes are held in unusual and contemporary repertoire. Students are encouraged to explore early keyboard instruments and Baroque practice. Recent masterclasses have been given by Pierre-Laurent Aimard, Leif Ove Andsnes (pictured above right), Pascal Devoyon, Leon Fleisher, Richard Goode, Angela Hewitt, Stephen Hough, Stephen Kovacevich, John O'Connor, Menahem Pressler, Michael Roll, Howard Shelley and many others.

Pianists can undertake a range of electives (e.g. working with singers, developing improvisation skills, collaborative and multimedia projects) contributing towards their final degree profiles.

Piano Accompaniment and Répétiteurs

Piano Accompaniment may be taken as a Principal Study by postgraduates. (Accompaniment coaching is also provided for all undergraduates.) The curriculum is designed to train pianists in every aspect of the discipline through exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive tuition in Lieder, French song and English song classes.

Selected students work with Royal Academy Opera in all aspects of répétiteur work. See page 11 or www.ram.ac.uk/piano for details.

If you are an accompanist or répétiteur, you must bring your own soloist(s) to your audition — please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

The Teachers

Visiting Professors

Stephen Hough

Kathryn Stott

Pierre-Laurent Aimard (Visiting Professor of Music)

Yevgeny Sudbin FRAM

Piano

Sulamita Aronovsky MA (Moscow State Cons.).

FRSA, Hon ARAM

Nicola Eimer DipRAM, MMus (Juilliard School), ARAM

Professor Christopher Elton FRAM

(Professor Emeritus of Keyboard from 2011)

William Fong PPRNCM, Hon ARAM

Ian Fountain Hon ARAM

Rustem Hayroudinoff ARAM

Diana Ketler ARAM

Professor Hamish Milne FRAM

Pascal Nemirovski Hon ARAM

Tessa Nicholson Hon ARAM, LRAM

Daniel-Ben Pienaar MMus, BMus

Tatiana Sarkissova Grad (Moscow State Cons), Hon ARAM

Colin Stone

Michael Young BA, MMus, ARCM

Broadwood Visiting Chair of Piano

Pascal Devoyon

Visiting Professor of Interpretation of Piano and Song

Imogen Cooper

Piano Accompaniment and Piano Ensemble Coaching

James Baillieu

Ian Brown

Julius Drake Hon RAM

Michael Dussek FRAM (Senior Tutor in Ensemble Piano)

Nicola Eimer Dip RAM, MMus, ARAM

Iain Ledingham MA, FRAM, FRCO

Malcolm Martineau MA, Hon RAM

Carole Presland MusB, GRNCM, PPRNCM

Andrew West ARAM

Recent student successes include

- Benjamin Grosvenor: Liszt's Second Piano Concerto at BBC Proms opening night, Britten's Piano Concerto with National Youth Orchestra, three-year contract with Decca
- Ji Liu: Goldberg Variations at the Royal Festival Hall
- Reinis Zarins, Veronika Shoot and Florian Mitrea: Stravinsky's Les Noces at Bath International Music Festival
- Qian Wu (Sitkovetsky Trio): Wigmore Hall

Recent students' recordings include

- Yevgeny Sudbin: Beethoven Piano Concertos 4 & 5 (BIS), selected as Editor's Choice by Gramophone Magazine
- Amandine Savary (Dali Trio): Ravel chamber music (Harmonia Mundi), awarded Diapason d'Or

Recent students' prizes include

- Third, Warsaw International Chopin
- First, London World Piano
- Third, Tchaikovsky International Piano
- Young Concert Artists Trust
- Second, Dublin International
- International Leeds prizes
- Finalist, Queen Elizabeth of the Belgians
- Accompaniment prizes, Kathleen Ferrier
- Gerald Moore Awards
- Osaka International Chamber Music Competition

Further Academy graduates include

- Rustem Hayroudinoff ('a commanding performance' — Gramophone)
- Freddy Kempf ('If it is true that an artist's finest years come with age, then the mind boggles at the possibilities' — The Guardian)
- Simon Lepper ('whose prowess as a pianist is fused with a real sensitivity to words and the voice, is a rarity indeed' — The Times)
- Ashley Wass ('Wass has a magic touch' — Gramophone)
- Lily Williams ('One of the truly great musicians of our time' — The Times)

Department Administrator:

Camilla Fisher BMus

Telephone 020 7873 7405

Email keyboard@ram.ac.uk

Open Day: 13th September 2011

Composition & Contemporary Music

www.ram.ac.uk/composition

Laura Bowler

'It's hard to pick out just one reason why I chose the Academy. I get to hear everything I write, I've been able to work with professional ensembles and with tutors who have international reputations, and of course London provides huge opportunities.

My work usually has a strong theatrical element, and I've worked with a lot of different student performers. The London Sinfonietta and Kreutzer Quartet have both premiered my music as part of Academy initiatives, and I've spent a week in Denmark with the Esbjerg Ensemble. I hadn't really considered working with animation or electronics until they were suggested to me here, so it's great to get that chance to think in new directions.

I'm now in the second year of a PhD here, working with contemporary culture in musical theatre and opera.'



Head of Composition

Philip Cashian DMus, BMus, Hon ARAM

'A rewarding and highly individual composer' (The Observer), his music has been performed and broadcast worldwide — recently including Ojai Festival (California), Musikmonat (Basle), St Paul Chamber Orchestra, Esprit Orchestra (Toronto), Aldeburgh, Spitalfields and Huddersfield Contemporary Music Festivals and BBC Proms amongst many others. Recordings are available on the NMC, Usk, Riverrun and BGS labels. He has also devised and led numerous projects with children and amateur musicians.



Composition at the Academy has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus, one-year MA and three-year PhD) programmes.

All work is rehearsed and recorded in regular workshops with instrumental and vocal students. Many opportunities arise for student compositions to be played by ensembles and orchestras, and commissions are offered to write for a large number of events with professional performers both within and outside the Academy.

A seminar series underpins all studies and features guest composers such as Brian Eno, Hans Abrahamsen, Jonathan Harvey, Gerald Barry, Simon Holt, Beat Furrer and Johannes Maria Staud.

Undergraduate BMus

The four-year BMus in Composition is designed to reflect the opportunities and challenges faced by today's music creator. It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition.

The undergraduate curriculum includes individual tutorials, orchestral workshops, weekly composition and analysis seminars, orchestration classes, Media Music Ensemble, electronic techniques, Writing to Picture and education workshops.

Postgraduate MMus

The MMus in Composition is an intensive two-year programme with a demanding schedule of project-work. The aim is for students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities.

Critical reflection is conceived as vital to this balance of internal and external stimuli, so all postgraduate composers engage in academic project-work: either a Research Project or Concert Project (the organisation and presentation of a concert built around the composer's own music).

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, and to make the most of the Academy's thriving environment.

The Teachers

Christopher Austin BA, Hon ARAM

Professor Simon Bainbridge FRCM, Hon RAM
(Senior Professor of Composition)

Timothy Bowers BMus, DPhil, FRAM, ARCM

Gary Carpenter LRAM, ARCM

Dr Philip Cashian DMus, BMus Hon ARAM
(Head of Composition)

Brian Elias

Dr Patrick Nunn BA, ACC (WCMD), PhD, LRAM

Paul Patterson FRAM, FRSA (Manson Chair of Composition)

David Sawyer BA, DPhil

Visiting Professors

Craig Armstrong FRAM

Professor Sir Peter Maxwell Davies Hon ARAM

Tod Machover

James Newton Howard Hon ARAM

Professor Bent Sørensen

Paul Morley (Music and Contemporary Culture)

Peiman Khosravi MMus (Creative Technology)

Kirsten Cowie BMus, Hon ARAM (Recording Engineer)

Illustrious Past Students

Craig Armstrong; Sir Richard Rodney Bennett; Sir Harrison Birtwistle; Ruth Brynmore; Cornelius Cardew; Brian Ferneyhough; Nicholas Maw; Michael Nyman; Paul Patterson; Sir John Tavener; Augusta Read Thomas; and many recent graduates, including Luke Bedford, Nimrod Borenstein, James Brett, Joe Duddell, Adam Gorb, Elena Langer, Alwynne Pritchard, James Radford, Luis Tinoco and Philip Venables.

Recent Highlights

- > Workshops or performances of all music composed over the year, a total of more than 80 works
- > Workshops and concert of student work with Exaudi
- > Collaborative project with London Sinfonietta, resulting in performances of student works at the Southbank Centre
- > Performances of student works at Spitalfields Music, Soundwaves and Aldeburgh Festivals
- > Orchestral showcase concert
- > Concerts, discussions and composition classes with visiting composers Sir Harrison Birtwistle, Judith Weir, Betsy Jolas, Beat Furrer and Bryn Harrison
- > Undergraduate recording sessions with a Studio Orchestra, Symphonic Wind Ensemble and Manson Ensemble
- > Performances of student works at Kings Place, Sounds New Festival, the Blouin Institute and by the Youth Orchestra of the Middle East in Dubai
- > Regular workshops with Sir Peter Maxwell Davies
- > Workshops and concert of student work with CHROMA
- > Orchestral project and concerts with the Southbank Sinfonia
- > Projects with Bristol School of Animation
- > Collaborative project with choreographers at Roehampton University
- > Student performances by the Esbjerg Ensemble in Denmark
- > Electroacoustic works performed as part of 'Nonclassical' club night

'At the Academy I was soon mixing with teachers and pupils constantly engaged with the problems serious music faces in a frivolous age'

Paul Morley, The Observer

Senior Administrator:

Helen Wills BA, Hon ARAM

Telephone 020 7873 7479

Email composition@ram.ac.uk

Open Day: 22nd September 2011

Jazz

www.ram.ac.uk/jazz

Matt Robinson

'Coming to the open day really helped me to get a feel for the Academy. There are so many opportunities to work with great musicians, it's a constant source of inspiration. In my first few weeks alone I had a one-on-one masterclass with John Taylor and workshops with Will Vinson, Larry Grenadier, Jeff Ballard and Mark Turner. It's amazing to be working on such a personal level with musicians you admire so much.

I've worked with three piano teachers this year, so there's a lot thrown at you. That's one of the best things for me — there's always something new to work on or listen to.

Working with the other students is fantastic too. It's immensely rewarding getting to know and play music with them as well as enjoying the vast amount of music that goes on outside the jazz department.

On top of that I've benefited from many performance opportunities, from playing at the London Jazz Festival with the Academy Big Band to playing at the Hammersmith Apollo in front of thousands.'



Head of Jazz

Nick Smart BABM, PGDip, LGSM, Hon ARAM
Internationally renowned jazz educator, trumpeter and musical director. In regular demand as a sideman to players of all generations on the London jazz scene, he also records and tours with his own projects Nick Smart's Black Eyed Dog, Trio and Jazz Matanzas. His versatility has allowed him to perform with international stars including George Russell, Bob Brookmeyer and New York Voices. Member of the Kenny Wheeler Big Band and regular soloist with the James Taylor Quartet.



The Academy has for many years now produced the most outstanding array of exciting, versatile, creative and employable musicians to emerge on to the jazz scene.

So what is so unique about studying at the Academy that equips our graduates to achieve such consistently high levels? We offer an ideal supportive environment in which to learn and experiment with this extremely broad art form. There is a strong emphasis on performance and composition, with opportunities to play with your own groups — at the Academy and also at the many venues with which we have strong links, including the 606, the Vortex, the Forge, Ronnie Scott's and Kings Place.

The Academy jazz course benefits from small numbers, enabling you to receive a personalised education and close support throughout your studies. The students of each year-group grow and develop as an ensemble by playing together extensively in projects and classes, as well as collaborating with players from other years. This interaction between peers has naturally developed to a level where lifelong musical associations are formed.

The finest jazz musicians have always been complete musicians with a unified voice through their improvising, composing and arranging: from Duke Ellington to Herbie Hancock, Wayne Shorter to Kenny Wheeler. We strive to continue this tradition with a full and varied course covering many aspects and forms of jazz and applications within other genres. We aim that, by graduation, you will have found your own creative voice and will be equipped with a versatile set of skills to enable you to pursue the future you want as a working musician.

The department runs a four-year BMus undergraduate programme, and MA and MMus programmes of 1–2 years.

Recent Student Successes

Academy jazz graduates are found at the cutting edge of the scene, wherever innovations are being made. John Escreet and Orlando le Fleming are working in New

York; and in London Kit Downes, Gwilym Simcock and Jasper Hoiby, amongst many others, have enjoyed countless successes.

The Teachers

Head of Jazz Programmes

Nick Smart BABM, PGDip, LGSM, Hon ARAM

International Jazz Artist in Residence

Dave Douglas

Visiting Professor of Jazz

Django Bates

Composition & Arranging

Pete Churchill

Aural & Transcription

Tom Cawley ARAM

World Rhythms

Barak Schmool MA, GRSM, LRAM

History

Alyn Shipton PhD | Martin Speake LTCL, FTCL
Keith Nichols GGSM, Hon ARAM

Jazz Supporting Studies

Nikki Iles Hon ARAM

Repertoire/Improvisation

Pete Churchill | Martin Speake
Nick Smart | Tom Cawley

Saxophone

Martin Speake | Stan Sulzmann FRAM
Iain Ballamy | Julian Siegel
Andy Panayi | James Allsop

Trumpet

Nick Smart | Mike Lovatt

Trombone

Gordon Campbell | Mark Bassey

Voice

Nia Lynn | Pete Churchill
Kathleen Willison | Norma Winstone

Piano

Tom Cawley | Nikki Iles | Gwilym Simcock
Liam Noble | Pete Saberton

Guitar

John Parricelli | Mike Walker | Phil Robson

Vibes

Jim Hart | Anthony Kerr

Bass (electric and acoustic)

Jeremy Brown | Tom Herbert
Michael Janisch | Paul Westwood

Drum Kit

Martin France | Jeff Williams

Technology

Peiman Khosravi

Jazz LRAM teaching qualification

Nick Smart

Ensembles

Projects reflect the diversity of the jazz scene. Tutors are selected from our outstanding faculty alongside visiting artists including Jason Rebello, Mark Lockheart, Oren Marshall, Seb Rochford, Chris Batchelor, Richard Fairhurst and Mark Sanders.

2010–2011 Highlights

- > Big Band projects with Peter Erskine, Julian Argüelles, Tony Coe, James Taylor and more
- > Masterclasses and composition clinics with Dave Douglas, Seamus Blake, Jon Hendricks, Steve Gadd, Will Vinson, Jon Irabagon, Steve Lehman, Mike Moreno, FOOD, Kurt Elling's quartet, Jonathan Kreisberg and many more
- > Postgraduate composers commissioned to write works alongside Django Bates for London's Swiss Centre
- > Kenny Wheeler Jazz Prize launched with an album to be released on Edition Records
- > Professional Development seminars with Jon Newey (Jazzwise), Helen Mayhew (JazzFM), Dave Stapleton (Edition Records) and Sebastian Scotney (LondonJazzBlog).
- > Academy student gigs at Kings Place, Ronnie Scott's, the Forge, Pizza Express, LSO St Lukes, the 606 and the Vortex

Senior Administrator:

Helen Wills BA, Hon ARAM
Telephone 020 7873 7479
Email jazz@ram.ac.uk

Open Day: 16th September 2011

Historical Performance

www.ram.ac.uk/historical

Gavin Kibble

'This is my first year of study at the Academy and I am enjoying it immensely. To be surrounded by such wonderful musicians (staff and students) is truly a privilege and the lively atmosphere within the department makes it a perfect base from which to build contacts and apply for auditions.

The course is also a place for ideas; coming straight from reading music at university, I have found 'performance practice' classes to be a brilliant way of uniting the study of music history with the very practical approach to decision-making that you need for a career as a musician.

Some of the highlights of my time here so far have been concerts taking place as part of the Kohn Foundation Bach Cantata Series, which I always find to have an amazing energy. On top of this orchestral playing, there are almost unlimited opportunities for chamber music and the department is of a size that tends to create tight-knit groups which outlive their existence within the walls of the Academy. As a place to form lasting musical partnerships, it really is unbeatable.'



Head of Historical Performance

Laurence Cummings

MA, ARCM, FRCO, Hon RAM

Has directed many leading 'period' groups including Les Arts Florissants, English Concert and Orchestra of the Age of Enlightenment, and is principal conductor of the London Handel Orchestra. Has conducted at English National Opera and Glyndebourne. As a soloist has recorded the harpsichord music of Louis and François Couperin. Musical Director of London Handel Festival and Telford Bach Society. Artistic Director of Göttingen Handel Festival from 2012.



Many of the most outstanding performers in the current generation of historical performance specialists studied at the Academy. Intensive training in all aspects of historically-informed interpretation combines with a full involvement in Academy life, expanding performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike.

Recent performance highlights have included the UK première of the original 1739 version of Rameau's Dardanus and major concerts at Spitalfields Music with William Christie, Laurence Cummings, Nicholas McGegan, Sir Roger Norrington, Trevor Pinnock and Jordi Savall.

Students gain unrivalled experience in ensemble playing alongside outstanding orchestral opportunities with two baroque orchestras — one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire. The Academy / Kohn Foundation Bach Cantatas series, performed on period instruments, is one of the most spectacular and demanding projects ever undertaken by a conservatoire.

Principal-study tuition is provided on 'period' instruments by professors who are active as soloists and in leading period instrument ensembles. Additional classes cover specialised areas of performance practice including national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines and dance.

The Academy is custodian to many fine instruments that have been restored for period performance, including violins by Stainer, Jacobs and Klotz, and which are available for students. The Becket Collection of classical instruments, made in Britain during the mid-to-late 18th and early 19th centuries, is used for orchestral projects and chamber music. It has been kindly loaned to the Academy by Elise Becket Smith, along with the Vivaldi Project of Venetian baroque string instruments. The Academy also boasts a comprehensive library of rare manuscripts and editions.

Mainstream students are actively encouraged to take up Historical Performance as a second study. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

A harpsichord tuned to A=415 or A=440 is available at London auditions, but no piano.

The Teachers

Strings

Pavlo Beznosiuk AGSM (baroque violin)
Nicolette Moonen (baroque violin)
Simon Standage MA, Hon RAM (baroque violin)
Matthew Truscott (baroque violin)
Jane Rogers (baroque viola)
Jonathan Manson UM, Hon ARAM (baroque cello, viola da gamba)
Jennifer Ward Clarke Hon RAM (baroque cello)
Chi-Chi Nwanoku MBE, FRAM (baroque double bass)
Elizabeth Kenny MA, ARAM (lute, theorbo)
Rachel Podger FGSM, AGSM, Hon RAM
(Micaela Comberti, Chair of Baroque Violin, pictured above right)

Woodwind

Peter Holtslag Hon ARAM (recorder)
Katriina Boosey MMus (recorder)
Daniël Brüggén Hon ARAM (Visiting Professor of Recorder)
Lisa Beznosiuk Hon RCM (baroque flute)
Keith Puddy FRAM, FTCL (modern and classical clarinet)
Katharina Spreckelsen ARCM, Hon ARAM (baroque oboe)
Andrew Watts (baroque bassoon)

Brass

See Historical Brass Instruments, p.25

Historical Keyboards

Carole Cerasi Hon ARAM (harpsichord, fortepiano)
Terence Charlston MA, MMus, ARAM, FRCO (harpsichord, basso continuo)
Laurence Cummings MA, ARCM, Hon RAM, FRCO (harpsichord, basso continuo)
Kenneth Gilbert Hon RAM (harpsichord) (Visiting Professor of Keyboards)

'Lots of people have been doing Bach Cantata cycles... but this one's really interesting'

Petroc Trelawny on BBC Radio 3, June 2011

Some Past Students

Elizabeth Kenny (1990), lute
Jane Rogers (1991), viola
Ashley Solomon (1991), recorder
Alison McGillivray (1995), cello
Matthew Wadsworth (1997), lute
Rodolfo Richter (1999), violin
Matthew Truscott (1999), violin
Joseph Crouch (2000), cello
Sarah McMahon (2001), cello
Richard Sweeney (2001), lute
Sarah Moffatt (2002), violin
Frances Norbury (2002), oboe
Sarah Sexton (2002), violin
Huw Daniel (2003), violin
Alfonso Leal Del Ojo (2004), viola
Joel Raymond (2004), oboe
Pawel Siwczak (2008), keyboard
Chris Bucknall (2009), keyboard

2010–2011 Highlights

- > A third year of sell-out performances in the Royal Academy of Music / Kohn Foundation Bach Cantatas series
- > Festo di ballo at Spitalfields Music directed by Laurence Cummings
- > Period Instrument Baroque Orchestra (PIBO) project with Margaret Faultless
- > Baroque project at Hatchlands Park, directed by Lisa Beznosiuk
- > Masterclasses with Roel Dieltiens, Anner Bylsma, Jed Wentz, Rachel Podger, Daniël Brüggén and Kenneth Gilbert
- > Performance classes with Daniël Brüggén, Laurence Cummings, Kati Debretzeni, Jed Wentz, James Johnstone, Annette Isserlis, Rachel Brown and Joseph Crouch
- > Classical project with Pavlo Beznosiuk

Senior Administrator:

Helen Wills BA, Hon ARAM
Telephone 020 7873 7479
Email historical@ram.ac.uk

Open Day: check www.ram.ac.uk

Musical Theatre

www.ram.ac.uk/mth

Hannah Blake

'Coming from a pop background, I wondered whether a year would be sufficient to equip me for becoming a musical theatre professional, but... what a year! From dance to acting to spoken voice lessons and singing technique, this course has covered every base and really deepened my understanding of each craft and how inseparable they are from each other in the world of musical theatre. I feel like every talent and ability I came with has been vastly stretched and enhanced and not only that, but we've all been equipped to continue developing our skills after we leave.'

The atmosphere is friendly and inviting while oozing professionalism, and the balance of tutor-focus on individual and group growth is perfect. We've had to learn how to manage our time well, and to have a sense of responsibility within a professional theatre company. The in-house projects and competitions have transformed my confidence and broadened my performance experience to include everything from poetry to music hall, and I feel as ready as I could ever be to be launched into the business, knowing whatever path my career takes, the constant practice of all I've learned here will ensure its success.'



Head of Musical Theatre

Mary Hammond FRAM, LRAM

Graduated from the Academy in singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End managements, and with pop bands and TV personalities, and presents vocal workshops around the world. Judge for BBC's Voice of Musical Theatre and Choir of the Year.



Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's intensive one-year course trains postgraduate (or equivalent) students for a career in musical theatre. It aims to provide a direct link into the profession, from theoretical class work via practical opportunities.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, improvisation, history of musical theatre, musicality, audition preparation and project work. Students also take part in masterclasses and workshops with visiting professionals, and in internal competitions.

For further information — including audition details, a separate prospectus and application forms — please see www.ram.ac.uk/mth or contact the Musical Theatre office.

Musical Director / Répétiteur Course

This course is structured according to individual needs and experience, and operates in tandem with the Musical Theatre course. If you would like to apply, please contact the department to arrange a meeting to discuss the details.

Most Recent Student Successes

Graduates are currently appearing in Billy Elliot, Chicago, Dirty Dancing, Jersey Boys, Les Misérables, The Lion King, Love Never Dies, Mamma Mia, The Phantom of the Opera, Priscilla Queen of the Desert, The Sound of Music (tour), The 39 Steps, The Umbrellas of Cherbourg, War Horse, We Will Rock You, Wicked, The Wizard of Oz, The Woman in Black, and in many national and international tours.

Recent TV credits include Casualty, Crash, Doc Martin, Doctors, Doctor Who, EastEnders, Hollyoaks, Midsomer Murders, Skins, Spooks and Trinity.

Some notable graduates since 2000 include Hadley Fraser, Sarah French Ellis, Anna Gilthorpe, Kate Graham, Myleene Klass, Sarah Lark, Eliza Lumley, Rachel Tucker, Ian Virgo and Ian 'H' Watkins.

The Teachers

Mary Hammond FRAM, LRAM (Head of Musical Theatre, teaching Integration of Acting and Singing)

Karen Rabinowitz Hon ARAM

(Course Leader, Director, teaching Acting, Movement and Tap)

Julie Armstrong Hon ARAM (Dance)

Andrew Friesner Hon ARAM, GMus RNCM (Musicality and MD Coach)

George Hall Hon ARAM (Director, teaching Acting and Musical Theatre History)

Stephen Hill FLCM, ARCM (Choral Director)

John Jones BA, Hon ARAM (Director)

Anne-Marie Speed MA (Voice Studies), CSSD, ADYS, Hon ARAM, Licensed Estill Voice Craft Practitioner (Spoken voice)

Panel of Advisors

John Caird, Howard Goodall, Rob Halliday, Howard Harrison, Charles Hart, James Holmes, Sir Nicholas Hytner, Martin Koch, Christopher Legge, Julia McKenzie Hon RAM, Andrew Neil, Dame Diana Rigg, Matt Ryan, Tony Slattery, Mike Walker, David White

Visiting Teachers

Illustrious Directors, Musical Directors and Choreographers are employed for specific projects, and have recently included:

Julian Bigg Guest Musical Director

Daniel Bowling Guest Musical Director

Raul Cassinerio Guest Choreographer

Peter Cregeen Television Director

Mark Etherington Guest Musical Director

Paul Harris Guest Choreographer

Craig Revel Horwood Guest Choreographer

Matthew Lloyd Guest Director

Martin Lowe Guest Musical Director

Torquil Munro Guest Musical Director

Andrew Neil Guest Director

Guy Retallack Guest Director

Matt Ryan Guest Director

Matthew White Guest Director

Douglas Whyte Guest Musical Director

Specialist Musical Director Coaches

Andrew Friesner GMus, RNCM, Hon ARAM

Nick Skilbeck FRAM, ARAM, GRSM, LRAM

Mark Warman MA, ARCM

David White BA, FRAM

Singing Teachers

Ross Campbell ARCM, Dip RCM (Perf)

Graham Godfrey BMus, BA (Ed), ARCM, FTCL, LMusA, DipOpRCM, DipVocAnal

Ann James BA, LRAM, Hon RAM

Sam Kenyon BA, ARAM

Gareth Roberts ARAM, GRSM, LRAM

Maureen Scott EVTS

Vocal Coaches include:

Stuart Barr MA, MPhil, DipRCM, Hon ARAM

Andrew Friesner GMus, RNCM, Hon ARAM

Stephen Hill FLCM, ARCM, Hon ARAM

Stuart Morley BMus, PGDip, Dip RAM, ARAM

David White BA, FRAM

2010–2011 Highlights

- Performing in front of Stephen Sondheim at the investiture of his honorary doctorate from the University of London
- Performing at the Royal Festival Hall, in Trafalgar Square and at Wilton's Music Hall
- Showcase for agents and casting directors
- Major productions including Tommy, Follies and a cabaret entitled 'Nobody's Perfect'
- Masterclasses and lectures with Pippa Ailion, Tracie Bennett, Jason Robert Brown, Kim Criswell, Bobby Cronin, David Grindrod, Simon Lee and Jeremy Sams

'I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much better now'

Chris Vincent, former student

Department Co-ordinator:

Stephen Minay BA

Telephone 020 7873 7483

Email mth@ram.ac.uk

Open Days: 4th and 12th October 2011

Woodwind

www.ram.ac.uk/woodwind

Anna Hashimoto

'These four years at the Academy have really broadened my mind and outlook. Being involved in a whole variety of orchestral projects — including playing basset horn in Mozart's 13-wind Serenade, doubling bass and E flat clarinet for a Birtwistle project, and being in the pit for Hansel and Gretel — has created great memories and unexpected lessons to learn. The academic side has been exceptional, and always inspiring. Every class has brought clear benefits to my practical performance, such as gaining a better understanding of harmony through reductive analysis, or delving into why I do what I do through essays on aesthetics.'

'I've particularly enjoyed the chamber music here. The great friendships formed will I'm sure continue into the profession. I've played in many external venues and festivals as well as at the Academy, and I had the opportunity to play a concerto with the Concert Orchestra. I've felt treated as an individual, and that has allowed me to pursue my external solo engagements at the same time. Recently I won the International Clarinet Competition in Kortrijk, Belgium, and I'm about to go on a tour to Japan with my professor Michael Collins and the Kodaly Quartet. Throughout it all I can really feel the support of having the Academy as my base.'



Head of Woodwind

Keith Bragg Hon RAM, AGSM

Studied with Judith Pearce and William Bennett, then in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia from 1990 to 2005, he has performed with all the major London orchestras. A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.



The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students are led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

Recent masterclasses have been given by Emanuel Abbuhl, Meyrick Alexander, Laurent Ben Slimane, William Bennett, Emily Beynon, Roger Birnstingl, Maurice Bourgue, Wissam Boustany, Samuel Coles, Gareth Davies, Paul Edmund-Davies, Andrea de Flammineis, Martin Frost, Simon Haram, Daniel Jemison, Jonathan Kelly, Maxence Larrieu, Marco Lugaresi, Andrew Marriner, Lorna McGhee, Patrick Messina, Alexei Ogrintchouk, Robin O'Neill, Antony Pay, Robert Plane, Julie Price, Graham Sheen, Helen Simons, Jacques Tys, Matthias Zielger and Jacques Zoon.

'It's a magnificent performance, but all four works here are superbly and spontaneously played by eager musicians from the Royal Academy of Music who provide wonderful blending and a superbly polished, professional ensemble under their fine conductor, Keith Bragg'

Capriccio, January 2008

The Teachers

Flute

William Bennett OBE, Hon RAM
(International Soloist, Principal, English Chamber Orchestra)

Keith Bragg Hon RAM, AGSM (piccolo)
(Principal Piccolo, Philharmonia)

Samuel Coles (Principal, Philharmonia)

Michael Cox (Principal, BBC Symphony Orchestra)

Paul Edmund-Davies (Principal, Philharmonia)

Kate Hill Hon ARAM (Principal, Britten Sinfonia and
Co-Principal, English Chamber Orchestra)

Karen Jones GSMD, Hon ARAM
(Principal, City of London Sinfonia)

Patricia Morris (piccolo)
(former Principal Piccolo, BBC Symphony Orchestra)

Clare Southworth GRNCM, PPRNCM, Hon ARAM
(International Soloist and Tutor)

Visiting Professor of Flute

Emily Beynon

(Principal, Royal Amsterdam Concertgebouw Orchestra)

Oboe

Emanuel Abbuhl Hon RAM

(Principal, London Symphony Orchestra)

Jill Crowther Hon ARAM

(Principal Cor Anglais, Philharmonia Orchestra)

Tess Miller ARCM, Hon RAM

(oboe and Alexander Technique) (Former Principal, London
Bach Orchestra and Orchestra of St John's, Smith's Square)

Celia Nicklin FRAM (Principal, London Mozart Players)

Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM
(New London Chamber Ensemble)

Visiting Professor of Oboe

Alexei Ogrintchouk

(Principal, Royal Concertgebouw Orchestra)

Clarinet

Richard Addison FRAM (E flat and Bass)

Michael Collins

(International Soloist; Director, London Winds)

Timothy Lines Hon ARAM

Angela Malsbury Hon RAM

(Principal, London Mozart Players)

Chi Yu Mo (E flat; Principal, London Symphony Orchestra)

Keith Puddy FRAM, FTCL

(Principal, New Queen's Hall Orchestra)

Nicholas Rodwell ARCM, Hon ARAM

(Principal, Royal Opera House, Covent Garden)

Mark van de Wiel MA, ARCM, Hon ARAM, DUniv

(Principal, Philharmonia Orchestra, London Sinfonietta)

Visiting Professors of Clarinet

Andrew Marriner (Principal, London Symphony
Orchestra and Academy of St Martin-in-the-Fields)

Patrick Messina

(Principal Clarinet, Orchestre National de France)

Saxophone

Richard Addison FRAM

(Principal, Royal Philharmonic Orchestra)

Bassoon

David Chatterton Hon ARAM, AGSM, Cert Ed

(contra-bassoon) (Principal, Royal Philharmonic Orchestra)

Gareth Newman BMus, LRAM, Hon ARAM (Principal,
London Mozart Players and New Queen's Hall Orchestra)

John Orford Hon RAM, ARCMCM

(Principal, London Sinfonietta)

LRAM (Art of Teaching)

Janet Way

2010-2011 Highlights

- > Performances of significant chamber works given with Academy professors, both at the Academy and in venues outside
- > Performances by Academy Symphonic Wind including major works by Strauss, Dvorák and Mozart
- > Academy Symphonic Wind performances at Kings Place of Mozart's Serenade no. 12 in C minor and Mozart opera themes in late-eighteenth-century arrangements

Recent Student Successes

Recent graduates play with Berlin Philharmonic, BBC orchestras, CBSO, English National Opera, Gothenburg Opera, Hong Kong Philharmonic, Iceland Symphony Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, Royal Concertgebouw Orchestra Amsterdam, Royal Philharmonic Orchestra, Royal Swedish Opera, Suisse Romande and others. Adam Walker (graduated 2009) is Principal Flute, London Symphony Orchestra. Ensembles include Galliard and Mobius.

Department Administrator:

Amy Gardner BMus

Telephone 020 7873 7320

Email woodwind@ram.ac.uk

Open Day: check www.ram.ac.uk

Brass

www.ram.ac.uk/brass

Hannah Bishop

'Being a part of the extraordinarily active Brass Department at the Academy has been a unique and very special experience. When I first started at the Academy, I was struck not only by the high standard of playing but also by the friendly and supportive atmosphere which is created by staff and students alike. As well as exceptional tuition, we receive masterclasses, coaching and mock auditions from top brass players from this country and abroad.'

The brass department is very active and there are always several projects on the go, whether it is recording the latest CD with the Symphonic Brass Ensemble, performing with the Academy Symphony Orchestra under Sir Colin Davis or Yan Pascal Tortelier, or performing at the Albert Hall for Sir Elton John.

I have found the Academy to be the perfect place for me to grow and develop as a player and I can't imagine being anywhere else.'



Artistic Director and Head of Brass

Mark David Hon ARAM

Principal trumpet of the Philharmonia since 1992; also principal trumpet of Academy of St Martin in the Fields and a member of the Nash Ensemble. Has performed as a soloist with the Philharmonia at the Royal Festival Hall and Buckingham Palace, and given recitals in the UK and abroad. Studied with John Wilbraham at the Birmingham School of Music and in Sweden with Hakan Hardenberger. Appointed to succeed the late James Watson from September 2011.



In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities.

Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms.

As well as orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors include Canadian Brass, Joseph Alessi, Kenneth Amis, Ronald Barron, Leonard Candelaria, Håkan Hardenberger, John Kenny, David Krauss, Christian Lindberg, Don Lucas, Eric Ruske, Guy Touvron, the Transatlantic Horn Quartet and Radovan Vlatkovic.

The Academy's third CD of symphonic brass music, directed by the late James Watson and featuring arrangements of iconic American 20th-century works, was released in 2010.

'A truly excellent ensemble'

Gramophone, February 2009

The Teachers

Senior Tutor of Brass

Robert Hughes FRAM

Horn

Martin Owen FRAM

(Principal, BBC Symphony Orchestra)

Michael Thompson FRAM

Aubrey Brain Chair of Horn (International Soloist)

Richard Watkins FRAM

Dennis Brain Chair of Horn (International Soloist)

International Visiting Professors of Horn

Alessio Allegrini

Radovan Vlatkovich

Trumpet

Paul Beniston BA, MMus, ARCM, FTCL (Principal, LPO)

Mark David Hon ARAM (Principal, Philharmonia)
(Artistic Director and Head of Brass)

Robert Farley Hon ARAM (Principal, Hanover Band)

Rod Franks Hon ARAM, Hon DUK
(Principal Trumpet, LSO)

Howard Snell FRAM (Former Principal, LSO)

International Visiting Professors of Trumpet

Eric Aubier

Reinhold Friedrich Hon RAM

Commercial Brass Consultant

Derek Watkins (leading session player)

Tenor Trombone

Dudley Bright Hon RAM (Principal, LSO)

Mark Templeton FRAM (Principal, LPO)

International Visiting Professor of Trombone

Ian Bousfield Hon RAM (Principal, Vienna
Philharmonic Orchestra)

Bass Trombone

Robert Hughes FRAM (LSO)

Keith McNicoll (Principal, Royal Opera House)

Tuba

Patrick Harrild Hon RAM (Principal, LSO)

Oren Marshall

Euphonium and Bass Trumpet

James Maynard ARAM (LSO)

Historical Brass Instruments

Robert Farley Hon ARAM Natural Trumpet and Cornetto
(Principal, Hanover Band)

John Hutchins LRAM, ARAM Natural trumpet

Patrick Jackman Sackbut and Early Trombone
(Orchestra of the Age of Enlightenment, Gabrieli Consort)

Roger Montgomery BA, LLB (Natural Horn)
(Orchestra of the Royal Opera House; Principal, Orchestra
of the Age of Enlightenment)

Stephen Wick Serpent and Ophicleide
(London Gabrieli Brass)

LRAM (Art of Teaching)

Sharon Broughall

'This CD is a "must buy" recording. It shows how the Royal Academy Brass Ensemble is at the forefront of brass ensemble playing at all levels in this country, which includes professional circles. The highly gifted and talented young brass players display qualities and musical maturity well beyond their years'

The Brass Herald, March 2011

2010–2011 Highlights

- Release of 'American Icons', the last recording conducted by James Watson
- Masterclasses with Alessio Allegrini, Eric Aubier, Ian Bousfield, Reinhold Friedrich, Tim Jones, Michael Laird, Roger Montgomery, Simon Rayner, Philippe Scharztz, Stefan Schultz and Radovan Vlatkovic
- Tribute concert in memory of James Watson, featuring many soloists and an all-star band and compered by Victoria Wood

Recent Student Successes

Recent graduates play with BBC orchestras, Birmingham Royal Ballet, City of Birmingham Symphony Orchestra, English Chamber Orchestra, Hallé, London Symphony Orchestra, Netherlands Radio Philharmonic, Philharmonia, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra and Scottish Opera. Ensembles include Onyx, Karelia and QuintEssential.

'It's amazing that such a large group is so athletic and the solos are convincing... Altogether a fine tribute to brass culture at the Academy, and to conductor James Watson, who died unexpectedly at the age of 59, shortly after this disc was released.'

Gramophone reviews 'American Icons', June 2011

Department Administrator:

Amy Gardner BMus

Telephone 020 7873 7320

Email brass@ram.ac.uk

Open Day: 23rd September 2011

Timpani & Percussion

www.ram.ac.uk/percussion

Barnaby Archer

'I chose to come to the Academy because of the quality of the teachers and their track record as well as the great atmosphere when I came for the Open Day. So many orchestral and solo performers have studied here and the list of department prize-winners indicates how successful the training is.

We're expected to work at a high level, whether it's transposing figured bass exercises or in the Latin big band, but at the end of the day we can shape our studies as we want, working on what we think is important.

Everything has a strong practical application — for example the marimba exercises based round the chords of jazz standards teach harmony and improvisation at the same time as technique. The weekly orchestral repertoire and opera classes are very valuable, and there are also solo performance, masterclasses, section playing and jazz classes for improvisation skills.

I've done so many different things here — a concerto with Symphonic Brass, The Soldier's Tale at Wigmore Hall, playing for Sir Elton John at the Albert Hall, Messiaen with the Symphony Orchestra at Westminster Cathedral, Royal Academy Soloists at Kings Place, the Bach Cantatas series and musical theatre productions. As I start to get work with professional orchestras I can really appreciate everything the Academy has done for me.'



Head of Timpani and Percussion

Neil Percy Dip RCM, ARCM, Hon RAM

Principal Percussionist with the London Symphony Orchestra, who has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams. As a soloist Neil has performed with Sir Colin Davis, Steve Reich, Pierre Boulez, Ravi Shankar, Francois Xavier Roth, Karl Jenkins, Kent Nagano and Elgar Howarth. He has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras. Head of Department since 2000.



The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music making of the highest professional standard.

Orchestral training on timpani and percussion instruments is high on the agenda, and the Academy's range of orchestras and ensembles, together with its extensive collection of quality instruments and practice facilities, present outstanding opportunities for all students.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire, performance classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American and ethnic percussion and drumset, emphasising rhythmic awareness and movement, in both solo and ensemble situations.

The Academy has an extensive provision for marimba and solo percussion. Regular masterclasses from many of the world's leading solo percussion specialists offer excellent opportunities for the aspiring solo percussion student.

Our aim is to expose students to a variety of related study areas whilst not compromising standards. We hope to enable graduates to have full, rewarding and varied careers by providing them with the skills needed for their continual development. Employability is key to the ethos of the department.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy, and masterclasses have been given by Airtó, Birger Sulsbrück, Evelyn Glennie, Oladun Ensemble (Brazil), Anthony Kerr, Christopher Lamb (Principal

Percussion, New York Philharmonic), Rainer Seegers (Principal Timpani, Berlin Philharmonic), Peter Erskine, Joe Locke, Marinus Komst (Principal Timpani, Royal Concertgebouw Orchestra), Keiko Abe, Juanjo Guillem and David Friedman.

Other recent visitors have included She-e Wu, Peter Erskine, Steve Gadd, Bill Lockhart, Iain Pattinson, David Hockings and Makoto Nakura.

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is \$2,000 and second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

The Royal Academy of Music is grateful for the generous support of Zildjian Cymbals and Yamaha-Kemble UK.

The Teachers

Professors of Timpani

Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)

David Searcy (former Principal Timpani, La Scala Milan)

Professor of Baroque Timpani

Benedict Hoffnagel ARAM
(Principal Timpani, London Mozart Players)

Professors of Percussion

Neil Percy Dip RCM, ARCM, Hon RAM
(Principal Percussion, London Symphony Orchestra)

Stephen Quigley ARAM
(Principal Percussion, Royal Philharmonic Orchestra)

Andrew Barclay Hon ARAM (Co-principal Percussion, London Philharmonic Orchestra)

Professor of Solo Repertoire and Concerti

Colin Currie FRAM (international soloist)

Professor of Marimba

Eric Sammut Hon ARAM (international soloist)

Professors of Drum Set, Latin American and Ethnic Percussion

Paul Clarvis Hon ARAM
(international soloist and recording artist)

David Hassell Hon ARAM
(session musician and renowned clinician)

International Drum Set Consultant

Peter Erskine
(international soloist and recording artist)

International Vibraphone Consultant

Joe Locke
(international soloist and recording artist)

2010–2011 Highlights

- Masterclasses given by Makoto Namura, Steve Gadd, Peter Erskine, Bill Lockhart, Nigel Bates, Rachel Gledhill, Iain Pattinson, David Hockings, Makoto Nakura, Joe Locke, She-e Wu and Evaristo Aguilar
- Latin Jazz Big Band concert featuring music from Cuba and Tito Puente involving all timpani and percussion students with Dave Hassell, Paul Clarvis and Nick Smart

Past Students

Dame Evelyn Glennie OBE (1985)
International Soloist

Makoto Nakura (1993)
International Soloist

Colin Currie (1998)
International Soloist

Simon Lowdon (2002)
Principal Percussion, Royal Scottish National Orchestra

Chris Ridley (2002)
Principal Timpani, Royal Opera House, Covent Garden

Mark Robinson (2005)
Assistant Principal Timpani/Tutti Percussion, Sydney Symphony

Erika Ohman (2008)
Assistant Principal Timpani, Hallé Orchestra

Academy percussion alumni perform regularly as orchestral and session players all over the world.

Department Administrator:

Amy Gardner BMus

Telephone 020 7873 7320

Email percussion@ram.ac.uk

Open Day: 14th September 2011

Conducting

www.ram.ac.uk/conducting

Maxime Tortelier

'The Academy's conducting course is an outstanding stepping stone to the professional world of orchestral conducting. Colin Metters's all-embracing approach, with a strong emphasis on the psychological and physiological aspects of the discipline, has strongly shaped my conducting knowledge and experience, and the distinguished conductors who have guest-taught the class — George Hurst, Leif Segerstam, David Zinman to name a few — have only further broadened my musical horizon.

A typical week will consist of preparatory classes with piano and quintet, during which we explore musical and technical issues related to the work under scrutiny, focusing concomitantly on areas of personal development; our work then comes to fruition during orchestral sessions with the Academy's talented musicians. New repertoire is learnt each week, which allows us to cover considerable ground and acclimatise to the potentially busy schedule of a conductor. Raymond Holden and David Pettit are

here all the while to give us a historical perspective on the profession and challenge our listening skills.

This highly productive framework, combined with the many enriching encounters one is bound to make with students and staff alike in such an establishment, and with London's buzzing musical life at large, marks out the Academy's conducting course as an ideal place for anyone who wants to become a professional conductor.'



Head of Conducting

Colin Metters Hon RAM

Colin Metters enjoys an enviable international reputation as conductor, orchestral trainer and inspirational conducting pedagogue. He has worked with many leading orchestras in the UK and abroad and has given masterclasses in Europe, USA, Russia, China and Australia. In 1997 he was appointed Principal Guest Conductor and Musical Advisor to the Vietnam National Symphony Orchestra and was subsequently awarded the Vietnamese Order of Merit for services to Vietnamese Cultural Development.



Established in 1983 under the direction of Colin Metters, the Academy's post-graduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training.

The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

Students have the opportunity to work with varied instrumental ensembles on a regular basis as well as in orchestral workshops. Following a major review in 2007, orchestral conducting provision has now been significantly enhanced. Selected students can also conduct concert performances in the Academy's official orchestral programme as and when appropriate.

Regular classes are held throughout the term under the direction of Colin Metters. Additional masterclasses are given by visiting guest conductors, who have included Sir Colin Davis, Ilya Musin (St. Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilow (Cleveland), Gunter Kahlert (Weimar) and Thomas Baldner (Indiana). George Hurst also visits once each term to work with the conductors' class.

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum.

'The most prestigious schools [for conducting] are Sibelius Academy and the Royal Academy of Music'

World Music Journal, February 2010

The course maintains a strong link with the Composition and Contemporary Music Department and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading, take place regularly throughout the course.

The closing date for receipt of applications is 9th January 2012.

Auditions for orchestral (not choral) conductors are held in February/March 2012 for entry in September. Auditions take place in London only. Detailed requirements are available from the Registry and at www.ram.ac.uk.

Notable recent alumni

- Paul Brough
Principal Guest Conductor, BBC Singers
- Richard Farnes
Music Director, Opera North
- Rumon Gamba
Leading international conductor
- Edward Gardner
Music Director, English National Opera
- Christian Ludwig
Principal Conductor, Cologne Chamber Orchestra
- Ludovic Morlot
Music Director, Seattle Symphony Orchestra
- Paul Murphy
Principal Conductor, Birmingham Royal Ballet
- Toby Purser
Assistant Conductor, Ensemble Orchestral de Paris
- Ilan Volkov
Leading international conductor
- Martin West
Musical Director and Principal Conductor, San Francisco Ballet
- Mark Wigglesworth
Leading international conductor

The Teachers

- Colin Metters Hon RAM (Head of Conducting)
Raymond Holden PhD, Hon ARAM (Contextual Studies in Performance Practice and Performance History)
George Hurst Hon RAM (Visiting Professor)
Mark Shanahan (Operatic Repertoire)

International Chair of Conducting and Orchestral Studies

Sir Colin Davis CBE, Hon RAM

Klemperer Chair of Conducting Studies

Semyon Bychkov

Conducting Options for other Students

There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting studies but who are not on the postgraduate Conducting course itself:

Undergraduate Conducting

This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

Conducting Electives

Two conducting electives are open to Undergraduate students: *Intermediate Conducting* offers the opportunity for students to build on the foundations laid in Introduction to Conducting (part of Supporting Studies). *Advanced Conducting* deals with enhanced principles of baton technique and explores in depth the relationship between conductor and ensemble.

Intermediate Level

Acceptance is by audition. Students would normally have completed the elective, but any student in the Academy may audition for this course in order to receive individual tuition.

Department Administrator:
Camilla Fisher BMus
Telephone 020 7873 7405
Email conducting@ram.ac.uk
Open Day: 7th October 2011

Choral Conducting

www.ram.ac.uk/choralconducting

Greg Hallam

'My desire to study choral conducting stemmed from singing for different conductors, both as a soloist and as a member of many choirs. I began to feel more and more that I needed to express my own ideas about the music. Though I had conducted a number of youth choirs on various occasions, I was frustrated that I had to rely too much on explaining myself verbally to get across my understanding of the music, simply because I lacked fundamental gestural technique.

Our weekly schedule includes technique, choir training, aural and individual singing lessons. We benefit from regular masterclasses with some of the UK's leading figures in choral music and have the chance to work with some of the Academy's finest singers.

It is a joy to study with such insightful and expert practitioners in an institution with such a great atmosphere.'



Head of Choral Conducting

Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM
Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Musical Editor of 'The Catholic Hymn Book' (1998). Visiting Professor of Choral Conducting, Leipzig Hochschule für Musik und Theater. Chief Examiner (Organ and Choral Direction), Royal College of Organists.



The Academy's distinctive postgraduate Choral Conducting course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or MA. Choral Conducting is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers, the Choir of Royal Holloway, University of London and the adult professional and children's choirs of the London Oratory.

The closing date for the receipt of applications is 9th January 2012.

Entrance auditions will be held in early February 2012. Auditions take place in London only. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. For detailed audition requirements please see www.ram.ac.uk/choralconducting or contact the Registry.

The Teachers

Paul Brough MA, ARAM (Baton Technique)

Julie Kennard BA, ARCM, Hon ARAM (Vocal Technique)

Alex Ashworth MA, DipRAM, PGDip, LRAM, ARAM (Vocal Technique)

David Pettit MA, BMus, FRCO, Hon ARAM (Aural Skills)

Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM (Head of Choral Conducting)

Jeremy Summerly MA, MMus, Hon RAM

Visiting Professor

Professor Roland Börper Hon ARAM
(Head of Choral Conducting, Leipzig Hochschule für Musik und Theater)

Consultants

David Hill Hon DMus, MA, Hon RAM, FRCO, Hon FGCM

James O'Donnell MA, FRCO, Hon RAM, KCSG

2010–2011 Highlights

- Masterclasses with members of the Academy Chamber Choir taken by David Hill (BBC Singers and The Bach Choir), Ben Parry (London Voices), Roland Börper (Leipzig Hochschule), Paul Brough and Jeremy Summerly
- Week-long programme of classes and seminars on major works from the German tradition with Visiting Professor Roland Börper
- Departmental visit to Leipzig observing the Thomanerchor Leipzig, the Gewandhaus Choir, the MDR Chor and the Choral Conducting department of the Leipzig Hochschule
- A week's residency at Neresheim Abbey in southern Germany together with the Academy Chamber Choir and organ students, including liturgical services, concert and a BBC broadcast
- Evensong for Candlemas at HM Chapel Royal St James's Palace, sung, played and conducted by students in the presence of Their Royal Highnesses The Duke and Duchess of Gloucester
- A day's masterclass with the BBC Singers and David Hill (pictured above right)
- A masterclass on Byrd's 'Great' Service with the Cardinal's Musick and Andrew Carwood

Recent students include

Matthew Berry (2002)

Conductor, Commotio: Naxos recording artists

Steven Fox (2003)

Artistic Director, Clarion Music Society, New York;
Director Musica Antiqua St Petersburg, Russia

Stefan Vanselow (2004)

First Prize, Riga Choral Conducting Competition 2005;
Director, Cantamus Dresden

Esther Jones (2007)

Director, Brighton Festival Youth Choir;
Associate Director, National Youth Choir of Great Britain

Samuel Rathbone (2009)

Assistant Director of Music, Rochester Cathedral

David Stevens (2009)

Assistant Organist, Newcastle Cathedral

Greg Hallam (2010)

Conductor, Swansea Bach Choir

Telephone 020 7873 7331

Email choral.conducting@ram.ac.uk

Open Day: please contact us for an individual appointment

Harp

www.ram.ac.uk/harp

Jimin Lee

'The Academy's course stands out because of its diversity — nowhere else offers so many options in history, early music, jazz, analysis and all the rest. The 'Open Academy' opportunities to work outside the concert hall also particularly appealed to me.

In terms of playing, I've come to relish the experience of being on stage and have learned a lot about myself in the process. I've enjoyed solo recitals in the Duke's Hall and external venues including the Royal Festival Hall as an award-winner of the Philharmonia Martin Musical Scholarship Fund. My prizes in the Camac and USA

International Competitions have also opened doors. Playing in the pit orchestra for 'Albert Herring' taught me a huge amount. I've premiered new works by student composers and I've been coached in Debussy's chamber music by Sir Peter Maxwell Davies — no details escape his notice, and he really helped us to create a unified sound.

Now I'm preparing to graduate and have just accepted a job teaching in Thailand. I hope to inspire musicians of the future through my work there.'



Head of Harp

Karen Vaughan LRAM, ARAM

Studied at the Academy and with Maria Korchinska. Founder member of Scottish Chamber Orchestra, principal harp of Royal Scottish National Orchestra, then appointed London Symphony Orchestra co-principal harpist in 1984. She has played for such eminent conductors as Abbado, Bernstein, Boulez, Sir Colin Davis, Gergiev, Haitink, and Tilson Thomas, and appears on numerous recordings and film soundtracks. In 2008 she gave the harp masterclass for the YouTube Symphony Orchestra, followed by YTSO2 in 2010.



The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral, operatic and contemporary performance, early harp, jazz and improvisation, technical advancement, art of teaching and harp ensemble concerts.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses — and many students have achieved major successes in national and international competitions.

The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

Main sponsors:

Salvi Foundation and Holywell Music.

The Teachers

Karen Vaughan ARAM, LRAM Co-principal,

London Symphony Orchestra (Head of Harp)

Frances Kelly BA (Cantab) (Early Harp Tutor)

Alison Martin GGSMD (Opera Tutor)

Principal, English National Opera

Thelma Owen BMus, Hon ARAM (Orchestral Studies)

Former Principal, Royal Philharmonic Orchestra

Charlotte Seale ARCM, Premier Prix,

Brussels Conservatoire, Hon ARAM

Helen Tunstall GRSM, ARCM, Hon ARAM

(Contemporary Music Studies) Principal, London Sinfonietta

Catherine White MM (Juilliard), BM (Curtis)

Professor Emerita of Harp

Professor Skaila Kanga LRAM, FRAM

Principal, Academy of St Martin in the Fields and London Mozart

Players; composer and international recording artist

Visiting Professors

Milda Agazarian

Russian Academy, Moscow and Gnessin Special School of Music

Isabelle Moretti

International Soloist and professor of harp in CNSMD (Paris Conservatoire)

Isabelle Perrin

Co-Principal, Orchestre Nationale de France; professor of harp at Ecole Normale, Paris

Catrin Finch BMus, FRAM

International Soloist

Visiting Professor of Jazz Harp

Park Stickney MM (Juilliard), BM (University of Arizona)

2010–2011 Highlights

- Recitals by Marielle Nordmann and Park Stickney Trio
- Masterclasses with Marielle Nordmann, Erika Waardenburg, Isabelle Perrin, Milda Agazarian and Skaila Kanga
- Orchestral cadenza workshop with Marie-Pierre Langlamet
- 'Free on Fridays' concert: French Chamber Music with Harp
- Lecture on the Russian School of harp performance by Milda Agazarian
- Academy Harp Ensemble recitals in Regent Hall, St Martin in the Fields, Southwark Cathedral and Norfolk & Norwich Festival
- Early Music workshop with Andrew Lawrence-King
- Lecture on 'New Music, Innovation and the Importance of Collaboration' by Sioned Williams
- Showcase concert at the Harp Department's main sponsors, Holywell Music
- Guy McGrath Harp Prize: 2011 winner Jimin Lee

Illustrious Past Students

Recent Harp graduates perform as soloists and in many orchestras and chamber ensembles worldwide as well as teaching at every level. Some graduates include: LauYee Yeung (graduated 2009)

Hong Kong Harp Teaching Faculty

Claire Jones (2009)

Harpist to HRH The Prince of Wales, concerto performances with ECO and Philharmonia, solo recording artist

Celine Saout (2004) Birmingham Contemporary Music Group and City of Birmingham Symphony Orchestra

Dr Chaerin Kim (2003) Tutor at Harvard University

Catrin Finch (2002) International Soloist and Royal Academy of Music Visiting Professor of Harp

Ruth Potter (2001)

Principal harp, Trondheim Symphony Orchestra

Suzanne Willison (1999)

Principal harp, Royal Philharmonic Orchestra

Anne-Sophie Bertrand (1994)

Principal harp, Frankfurt Radio Symphony Orchestra

Catherine Beynon (1993)

Solo harpist, Orchestre Philharmonique de Luxembourg

Department Administrator:

Camilla Fisher BMus

Telephone 020 7873 7405

Email harp@ram.ac.uk

Open Day: 30th September 2011

Classical Guitar

www.ram.ac.uk/guitar

David Massey

'My time at the Academy, first as an undergraduate and now a postgrad, has really maximised my potential as a musician, and helped me think of my future career in a much wider context.

Meeting and playing with such great musicians in the regular chamber concerts, as well as orchestral, opera and musical theatre performances, has enabled me to develop a rounded musical personality, and has equipped me with the versatility and experience to build as diverse a career as I like. I've formed musical and social connections that will go far beyond my years here.

That's all in addition to the fantastic teaching, masterclasses and other events organised by the guitar department itself.

The Academy never stops challenging you, and no matter what ideas I have, there's always somebody in the building who will support me in taking them further. That sense of collaboration between students and staff is one of the Academy's most inspiring aspects.'



Head of Classical Guitar

Michael Lewin FRAM, Dip RAM

Michael Lewin studied with Hector Quine at the Academy and later in Spain with José Tomas. He has performed as guitarist and lutenist with the Royal Shakespeare Company, many UK opera companies and La Piccola Scala, Milan. In addition to solo concerts, Michael has played and recorded with leading ensembles and orchestras throughout Europe. Regular adjudicator at major national and international competitions. Vice-President of the European Guitar Teachers' Association, 1996–2006.



The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum and unique musicological resources which encourage students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Each year there is a prestigious series of masterclasses, lectures and concerts. Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, Edoardo Catemario, Eduardo Fernandez, Eliot Fisk, Sharon Isbin, the Los Angeles Guitar Quartet, David Russell, David Starobin, David Tanenbaum, John Williams and Julian Bream (who adjudicates his prize each year). Eminent luthiers, such as David Rubio, Paul Fischer and José Romanillos, have also been invited to discuss developments in guitar construction.

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze, Nicholas Maw, Sir Richard Rodney Bennett and Sir Peter Maxwell Davies and an International Guitar Duo Festival. The promotion of student compositions for the guitar also forms an integral part of the department's work.

In competitions around the world, from the Worshipful Company of Musicians' Prince's Prize and Mairants Award in the UK to the Tarrega Competition in Spain and the GFA, Parkening and Concert Artists' Guild competitions in the USA, Academy guitarists have regularly won top prizes. Many successfully pursue international careers.

The Teachers

Michael Lewin FRAM, Dip RAM

Visiting Professors

David Russell FRAM

John Williams OBE, Hon RAM

Fabio Zanon MMus, LRAM, DipRAM, ARAM

(Pictures above right)

Consultant

Julian Bream CBE, Hon RAM

If you are auditioning for the undergraduate programme, you should present three pieces and postgraduates four pieces from:

- a contrapuntal work written between c. 1550–1750
- a movement in sonata form
- a theme with variations
- a dance movement
- a work, or movement(s), written after 1950.

Established guitar duos are also invited to audition at postgraduate level, performing a programme of three contrasted duo pieces; each member of the duo will also be required to present one solo piece.

See p.59 for general details.

For details of the Julian Bream Trust Scholarship see www.ram.ac.uk/scholarships

'I had these ideas about music and how I wanted to sound, but I needed somebody to steer it. Michael was incredible because he never stopped me from expressing myself the way I wanted to, but he always helped me express myself better.'

Miloš Karadaglić, The Daily Telegraph

2010–2011 Highlights

- Lecture/Recital by Avril Kinsey on 'Guitar Music from South Africa'
- Open Day Masterclass by David Russell
- Masterclass by Edoardo Catemario
- Concert of chamber music involving strings, woodwind, keyboard, accordion and vocal students
- Masterclass by Fabio Zanon
- Further concert of South African chamber music with guitar, including a new work by postgraduate student Scott Lygate and the UK premiere of Timothy Walker's 'Concerto for a Rainbow' conducted by Fabio Zanon
- Performances by Academy guitar students at Kings Place, Bristol's Colston Hall and at the Norfolk & Norwich and Spitalfields Festivals
- Orchestral and other events at the Academy featuring repertoire from Gershwin and Zappa to Piazzolla, Bryn Harrison and Weill's Threepenny Opera

Successes for students and recent alumni

Dimitris Dekavallas (graduated 2007)

Performances for the Pope and Archbishop of Canterbury

Robert Morón Perez (graduated 2007)

Recording of solo works by Stephen Dodgson

Miloš Karadaglić (graduated 2006)

IMG management worldwide and chart-topping debut recording for Deutsche Grammophon

Xuefei Yang (graduated 2003)

Askonas/Holt management worldwide and recordings for EMI, including Stephen Goss's Concerto

Manus Noble (current postgraduate)

Acclaimed performance for Park Lane Group at the Southbank Centre, and winner of the 2011 Ivor Mairants Guitar Award

Other outstanding alumni include David Russell, Antigoni Goni, Fabio Zanon, Mark Ashford, Stephen Goss, Gary Ryan, Benjamin Dwyer, the Eden/Stell and Katona Duos and both Tetra and the English Guitar Quartets

Department Administrator:

Karen Ingram BA, Hon ARAM

Telephone 020 7873 7380

Email guitar@ram.ac.uk

Open Day: 6th October 2011

Organ

www.ram.ac.uk/organ

Peter Holder

'I am very much from the English cathedral music tradition, and I chose to come to the Academy particularly because of the broad range of our studies here which include interpretation, improvisation, keyboard skills, organology and harmonium. We are encouraged to give ensemble as well as solo performances each term, and I have undertaken some accompanying for choral conducting students too.'

We have many opportunities to play and have lessons on different instruments both locally and around the country. I have also travelled with Academy professors overseas, including performing in Neresheim and study trips to Hamburg and Paris that were linked to our organology studies and masterclasses here on related repertoire.

Our teachers are selected to suit us best as individuals and they're very supportive. There's always someone to go to here whenever I'd like any sort of help. They also understand that most of us have external engagements, and they completely appreciate how important these are to developing our careers.'

Head of Organ

David Titterington

MA, Hon DMus, Hon DUniv, Hon FRGO, Hon RAM

Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Premier Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premiered many important works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. In 2007, David Titterington was appointed Artistic Director of the International Organ Festival at St Albans.



The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002, a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions, the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as a two-manual organ, after the great French builder Cavallé-Coll, in the Duke's Hall. A rare Neapolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in spring 2004. In 2013 a new three-manual symphonic organ, built by Orgelbau Kuhn, will be installed in the Duke's Hall.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

'Welte Restored', a recording on the unique recently-restored organ at Salomons near Tunbridge Wells, was released in 2011. The release features automatic Orchestron rolls, Philharmonic rolls recorded by famous organists of the day, and more conventional performances made by Academy students. It was prepared in collaboration with Canterbury Christ Church University and can be heard at www.ram.ac.uk/music

'Grand Chorus', a double-CD of 22 historic and important organs south of the Thames recorded in collaboration with the Southwark and South London Society of Organists, was released in 2006 and is documented at www.ram.ac.uk/SSLSO

The Teachers

Clive Driskill-Smith MA, MPhil, FRGO, ARCM
Nicolas Kynaston Hon RAM, Hon FRGO
Susan Landale BMus, Hon ARAM, Hon FRGO
Patrick Russell MA, Hon RAM, Hon FRGO
David Titterington MA, Hon DMus, Hon DUniv
Hon FRGO, Hon RAM

Visiting Professors

Jon Laukvik (Stuttgart Hochschule)
James O'Donnell KCSG, MA, FRGO,
FRSCM, Hon RAM
Lionel Rogg Hon DMus, Hon FRGO

Harmonium

Anne Page BMus

Organology

William McVicker BA, PhD, LRAM, ARCO
Hon FIMIT, Hon ARAM

Improvisation

Gerard Brooks MA, FRGO, PGCE

Aural Skills and Paperwork

David Pettit MA, BMus, FRGO, Hon ARAM

LRAM (Art of Teaching)

Anne Marsden Thomas BMus, FRGO, FRSCM,
ARAM, Dip RAM, LRAM, ARCM

'Politicians could do worse than pay a visit to the Royal Academy of Music's department of organ studies to see how substantial change can be achieved... the august conservatoire knows a thing or two about instituting and managing change, not for change's sake but for the advantages it offers to students. Even the super-hungry and obsessively curious among those selected to join the Academy's annual intake of organ students are unlikely to be undernourished by the learning experiences developed by Titterington and his colleagues'

Choir and Organ, January 2008

'This is music [Messiaen's *Livre d'orgue*] in which every note needs to be precisely placed and every gesture made to count: requirements that were comfortably met by Ilya Kudryavtsev in this absorbing performance... Kudryavtsev saw it through as an unbroken whole: clearly the future for Messiaen's organ music is an assured one with exponents of this calibre to perform it'

www.classicalsource.com
February 2008

Comments on the 'Grand Chorus' recording:

'This recording project is a remarkable achievement, thoroughly recommended'
British Journal of Organ Studies 2006

'The two CDs allow us to compare and contrast the myriad colours, characters and tonal qualities of these organs played by 19 performers, who have succeeded in bringing out the best of each instrument. The result is a wonderful musical achievement and a recording of major documentary significance'
Choir and Organ, January 2007

Recent Student Successes

Matthew Martin (2000)
Assistant Master of Music, Westminster Cathedral

Stephen Grahl (2003)
Director of Music, St Marylebone Parish Church;
Assistant Organist, New College Oxford

Daniel Cook (2003)
Assistant Director of Music, Salisbury Cathedral

Bart Jakubczak (2003)
Organ teacher, Fryderyk Chopin University of Music Warsaw;
Prix de la Presse, Lausanne International Bach Competition

Thomas Wilson (2006)
Precentor, Westminster Cathedral; Director of Music, St Mary's Cathedral Sydney (from 2010)

David Pipe (2007)
Assistant Director of Music, York Minster

Department Administrator:
Eileen-Rose McFadden
Telephone 020 7873 7351
Email organ@ram.ac.uk
Open Day: check www.ram.ac.uk

Classical Accordion

www.ram.ac.uk/accordion

Martynas Levickis

'Before entering the Royal Academy of Music, I thought I had a very good musical knowledge. But I soon realised that I had a lot more to learn. For me, this never-ending process of learning is the most fascinating part of being here. The Academy provides fabulous opportunities for its students to improve and evolve, and not only in your specialist principal study area — it educates you as a complete musician. What I appreciate more than anything else is the way that my studies have made me think about music on a much deeper level.

As an accordionist I am proud to be involved actively in the life of my department, and of the Academy as a whole. I've had wonderful opportunities to share the stage with great musicians. These experiences have been a huge inspiration for my further career aims.'



Head of Classical Accordion

Owen Murray

GRAM, Dip RAM (Copenhagen), Hon RAM

Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Music Teacher Education, principal subject accordion in 1980 and the Diploma (Soloist) in 1982. Many recitals both in the UK and overseas. Pioneering founder of the Academy's Accordion department, Head of Classical Accordion since 1986, awarded an Hon RAM in 1993.

Photo: Owen Murray (left) with visiting professor Friedrich Lips.



The Academy was the first British conservatoire to introduce teaching for the classical accordion. The specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertoire, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. In 2006, three students and Owen Murray were invited by György Kurtág to perform at his 80th birthday celebration concert in Budapest. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Inaki Alberdi, Friedrich Lips, Matti Rantanen, Mie Miki, Viascheslav Semionov, Oleg Sharov, Peter Soave and Mika Vayrynen.

The Teachers

Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor

Friedrich Lips (Moscow), Hon ARAM

'Murray is an inspirational teacher'

The Times, January 2007

The United States Embassy, Washington DC, has announced that Owen Murray is to be awarded the title of Honorary Citizen of the United States of America in recognition of his services to the arts and to the community.

'Milivojevic's artistry on the humble button accordion took the breath away — indeed, his coruscating transcription of an organ chorale by Mendelssohn made one almost wonder whether we actually need those thundering giants. I'd put money on this brilliant young performer opening a whole range of new musical worlds'

The Independent, March 2008

2010–2011 Highlights

- Current student Ksenija Sidorova's recent successes have included performances at the Lucerne Chamber Music Festival with the guitarist Miloš Karadaglić. Her recording of Mozart's Twelve Variations is featured on the Academy's release 'Premier Prix: celebrating the virtuoso'.
- Current student Rafal Luc gave a concert tour in the USA, including performances at Berkeley College and Carnegie Hall. He was also a recent finalist in the Royal Academy of Music Patrons' Award, held in Wigmore Hall, and reached the chamber music section final of the Royal Over-Seas League.
- Current student Martynas Levickis won the piano accordion soloists' section at the CIA Coupe Mondiale (World Accordion Championships) in Varaždin, Croatia.
- Former student Amadej Herzog won the R.A.M. Club Prize, giving a prize winner's recital in April 2011.
- Accordion students take part in many festival concerts both in the UK and abroad.
- In December 2010, Owen Murray became the first Briton to be awarded the prestigious 'Silver Disk' for special accomplishments in the field of accordion culture.

Department Administrator:

Karen Ingram BA, Hon ARAM

Telephone 020 7873 7380

Email accordion@ram.ac.uk

Open Day: please contact us for an individual appointment

Research

www.ram.ac.uk/research

Deputy Principal
(Programmes and Research):

Timothy Jones MA, DPhil, LTCL

Professor Simon Bainbridge FRCM, Hon RAM
(Senior Professor in Composition)

Rachel Chaplin MA, MMus, PhD, LRAM

Sarah Callis BA, PhD, Hon ARAM

Gary Carpenter LRAM, ARCM

Philip Cashian BMus, DMus, Hon ARAM
(Head of Composition)

Roderick Chadwick MA, MMus, LRAM, ARAM

Brian Elias

David Gorton BA, MMus, PhD, ARAM

(Postgraduate Tutor and Associate Head of Research)

Raymond Holden PhD, Hon ARAM

(Associate Head of Research (Collections))

Roy Howat MA, PhD (Research Fellow)

Daniel-Ben Pienaar Dip RAM, MMus, ARAM

David Sawyer BA, DPhil

Peter Sheppard Skærved LRAM, ARAM

Jeremy Summerly MA, MMus, Hon RAM

(Sterndale Bennett Lecturer in Music)

Briony Williams BMus, MMus, PhD, FTCL

The Academy's Research Culture

Research at the Academy is centred on the interaction of performers, composers, and scholars. We maintain a strongly collaborative environment, in which intellectual and creative curiosity is encouraged in both students and staff alike. An evolving dialogue between all members of our community aims to re-evaluate and build on our musical heritage and performance traditions, and to generate new types of creative practice.

Much of the research activity is 'practice-based', focused on the practical aspects of music in the areas of performance and composition. This encompasses the analysis and application of collection materials (including manuscripts, marked scores, historic instruments, and museum artefacts) as well as the critical and reflective study of practice itself. In addition, staff researchers have collaborative relationships with researchers from other disciplines, including instrument making, the visual arts, architecture, art history, museum curatorship, and computing.

The research undertaken by staff at the Academy informs and enhances all areas of teaching, whether through testing the boundaries of innovative professional practice, the exploration of performance traditions and key historical figures, or the currency of academic modules. The Academy's regular research events are open to students, staff, and members of the public. These include interviews with leading figures from the music profession, lecture recitals, academic papers, and experimental workshops. The research events are filmed for archival purposes and make up the Academy's Performance Research Collection.

The world-leading quality of research at the Academy was recognised in the 2008 Research Assessment Exercise, where the Academy was rated highest of the UK music conservatoires in terms of research quality. The Academy has a successful record in attracting research funding, and is unique among the conservatoire sector in having two AHRC Fellows in the Creative and Performing Arts.

Research Degrees: Introduction

The Academy's research degrees are aimed at performers and composers who already have highly developed skills and focused career aspirations. Students work with an individual supervisor and a team of creative staff at the Academy to develop their work through engaging in a substantial research project. This will normally be directly connected to and driven by creative

activity as a performer or composer but will also require a critical context and critical reflection.

Since the introduction of the research degree programme in 2000 the Academy has made advances in establishing approaches to the disciplines of practice-based research that are distinctive to the institution and its environment. These have been encouraged through an ongoing series of research workshops held in the museum, and through educational developments on the taught degree programmes. Research degree students are thus invited to become part of an active community and to take a lead in furthering practice-based approaches to research questions and processes.

The Academy offers two-year MPhil and three-year PhD awards. Offered as awards of the University of London, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

The closing date for receipt of applications (MPhil in the first instance, with transfer to PhD usually taking place in the second year of study) is 16th January 2012.

Please contact Neil Heyde, email n.heyde@ram.ac.uk, if you have any questions about the research degree programme.

Teaching Delivery

For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or 'write up' your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and your principal supervisor.





Head of Postgraduate Programmes:
Neil Heyde BMus, MMus, PhD, LMusA, Hon ARAM
 As a soloist and chamber musician Neil Heyde has recorded, performed and broadcast internationally. His work at the Academy focuses on relationships between performers and composers, both past and present, and he has written on analytical and collaborative issues. He is cellist of the Kreutzer Quartet and is currently working on the *Œuvres Complètes* de Claude Debussy and projects with the visual arts and film.

Olivia Sham

'As a postgraduate pianist on the MMus programme at Academy, I found the work carried out by its performer-researchers fascinating. Now, I'm on the doctoral programme and researching ways of performing the music of Liszt, a composer I've long felt an affinity for. At the moment, my research involves a detailed study of versions of Liszt's pieces, and playing instruments from his time, like the 1840 Erard in the Academy's piano gallery.

Being able to work regularly with such a beautiful instrument is extraordinary and, for a research student, it's also inspiring to work in a performance institution of the highest level. I get guidance from my piano professor and academic supervisors, and there are research events, seminars, masterclasses and concerts — all forums for exciting ideas. This stimulates my work and my concerts both inside and outside Academy, where I can put my research into play.'



MPhil/PhD in Performance Practice

Aims

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in practice-based or practice-focused research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the music profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

Entry

On application you will submit a detailed research proposal of around 2000 words outlining the research you wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

The proposal should suggest how your thesis will contribute to the disciplines of performance research and to your own development as a performer. You should also submit evidence of your standards of written and practical work, both of which will be considered at the entrance interview.

Assessment

Submissions can range from a Performance Portfolio (length to be negotiated in relation to the project) and written commentary of 10–20,000 words (MPhil) or 15–25,000 words (PhD) to a written dissertation of 30–50,000 words (MPhil) or 50–70,000 words (PhD) plus supporting performance material as required. The written commentary accompanying a Performance Portfolio submission should articulate and provide a context for the performance-driven research questions governing the submission as a whole and should make clear the significance of the performances by employing academically-appropriate lines of enquiry.

Supporting Studies

Research students attend and take part in doctoral seminars, research skills training and performance research events.

MPhil/PhD in Composition

Aims

The MPhil/PhD in Composition is designed to encourage you to pursue your artistic development to the highest possible level and to reflect critically on the significance of your compositional activity through analytical exploration and (where appropriate) collaborative work in a performance environment. Such intensive and wide-ranging study will allow you to extend your scope and effectiveness as a composer, while offering you a training

relevant to the task of teaching or lecturing in composition.

Entry

On application, you will submit a portfolio of compositions. If you are selected for interview you will then be required to provide a detailed research proposal of two pages of A4 outlining the planned content of your portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component.

Assessment

As a final assessment, you will submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written commentary of 10–20,000 words for MPhil, and 15–25,000 words for PhD which should articulate and provide a context for the compositionally-driven research questions governing the submission as a whole, and which should reflect on the creative processes involved in producing the portfolio.

Supporting Studies

Research students attend and take part in doctoral seminars, composition research seminars, research skills training and research events.

Life at the Academy

Facilities at the Academy

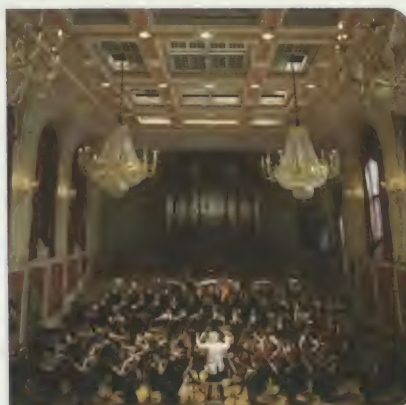


The Academy's main building, pictured above, was built in 1911. A plethora of further facilities have been added subsequently, with particularly rapid development in the past ten years.

The Academy includes all the requirements of a modern conservatoire:

- » over 100 teaching and practice studios, rehearsal and lecture rooms
- » several large concert rooms
- » the 120-seat David Josefowitz Recital Hall
- » the modernised Sir Jack Lyons Theatre
- » the Duke's Hall, a 400-seat concert venue
- » electronic and recording studios
- » a fully up-to-date Creative Technology Suite
- » a well-equipped library
- » an excellent canteen serving healthy and value-for-money meals, including vegetarian options
- » a museum which displays some of the Academy's valuable and historic instruments and manuscripts and which hosts regular public research events
- » the Academy Chimes shop, which stocks a very wide range of printed music, books and accessories

The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations.



London

Britain's capital is an exciting and inspiring city. 30% of its residents were born outside England, and more than 300 languages are spoken here: as one of the world's most cosmopolitan cities, it offers an unrivalled range of cultural and leisure activities.

The Academy is outstandingly located at the apex of Regency London, within easy reach of many of the city's finest cultural institutions including the Royal Academy of Arts, Wigmore Hall, Kings Place, the Wallace Collection, Asia House, the British Museum and the National Gallery.

At the Academy, you will study only minutes away from the green spaces of Regent's Park and the many vibrant restaurants, bars and shops of Marylebone Village. Our location at the heart of the transport network provides easy access from all parts of London and beyond.

Accommodation

The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

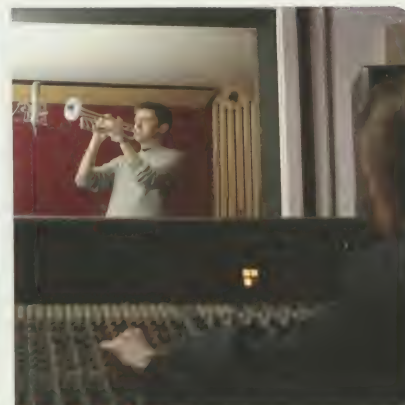
Library

In addition to the facilities you would expect for undergraduate and postgraduate students, the Library has historical collections of international significance and is a recognised centre for research.

The Library has over 200,000 items, including early printed and manuscript materials, a substantial collection of recordings and audio facilities. Students can apply for access to the University of London Library and the British Library if they require yet further resources.

The Library houses archives of many eminent musicians. See page 48 for details.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important research collections include the libraries of Sir Henry Wood and Otto Klemperer.



E-learning

Workstations are available throughout opening hours, equipped with the latest software including word-processing, spreadsheets, desk-top publishing and music notation. The Academy is also enabled for wireless networking from students' personal computers. Students have free access to email and the internet as well as to an increasing range of e-learning initiatives. The Academy provides computer training, enabling students to master essential management and promotional skills.

Instruments

The Academy's collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. See page 48 for details.

The Academy regularly updates its stock of pianos. On-site piano maintenance and rebuilding technicians ensure that all instruments are kept in top condition.

Junior Academy

Junior Academy offers courses at the Royal Academy of Music on Saturdays for talented and committed young musicians of secondary school age (12–18) as well as a dedicated Junior Jazz course. Primary Academy (age 8–12) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4–8). Full details can be obtained from Junior Academy at the main Academy address; telephone 020 7873 7380; email juniors@ram.ac.uk

Virtual Tour

You can explore many of the Academy's performance, rehearsal and social spaces by taking a 3D tour at www.ram.ac.uk

Performance

Director of Artistic Planning:

Nicola Mutton BA, Hon ARAM
(pictured right with her team)

Telephone 020 7873 7327

Email concerts@ram.ac.uk

www.ram.ac.uk/events

See page 5 for recent highlights.



Concert & Orchestra Managers:

Hannah Melville-Smith BMus, Hon ARAM

Liz Williams BMus, Hon ARAM

Orchestral Assistant:

James Howie BA

Concerts & Prizes Administrator:

Emily Good BMus, MMus

Concerts & Programmes Administrator:

Sara Daintree MusB, MA

External Bookings Manager:

Hannah Shoukry BA, MA (maternity cover)

Rachel Thomas BA, MA

Performance is the key focal point of study at the Academy. Our training prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, historical performance, media music as well as musical theatre and jazz.

Orchestral Training

Orchestral training is delivered through a range of quick-learn projects, designed to reflect the time-critical rehearsals of professional orchestral life, as well as more intensive projects. Distinguished conductors such as Sir Colin Davis, Semyon Bychkov, Sir Mark Elder, Edward Gardner, Tadaaki Otaka, Trevor Pinnock, Leif Segerstam and Yan Pascal Tortelier visit regularly to work with Academy orchestras. Special orchestral and ensemble projects are also devised by Pierre-Laurent Aimard, Visiting Professor of Music.

Royal Academy Opera productions give orchestral students valuable experience of this important area of work, teaching them the particular skills required in the opera pit.

Sectional rehearsals for all orchestral projects are led by principal players from London's major orchestras.

The Academy was awarded the Association of British Orchestras' Bronze Charter in 2010, confirming its commitment to best-practice in all orchestral activities.

Chamber Music

Students are expected to become versatile and experienced chamber musicians. Chamber music coaching is available from all Academy professors as well as the following, who have special responsibility for this important area: Thomas Brandis, Matthew Souter and David Smith of the Alberni Quartet, Martin Outram of the Maggini Quartet and Garfield Jackson of the Endellion Quartet along with visiting professor Hartmut Rohde and the Škampa and Vanbrugh Quartets.

Performances by chamber ensembles are an integral part of Academy life. In addition to their course requirements, students are invited to perform in themed series, high-profile 'free on Fridays' concerts, composer festivals and numerous recital series in London and further afield. Coaching with eminent chamber musicians is provided for all concerts and projects.

Contemporary Music

The Academy is particularly active in new music. The Academy Manson Ensemble regularly takes part in side-by-side projects with London Sinfonietta, as well as performing in major festivals around the UK. 'Mainly New' projects feature leading composers such as Sir Harrison Birtwistle, Hans Abrahamson and Beat Furrer and offer student instrumentalists and composers the opportunity to work with the composer.

Composer-performer collaborations take many shapes and sizes, ranging from regular projects led by Visiting Professor Sir Peter Maxwell Davies to collaborations with choreographers and animators.

Historical Performance

The firmly-established Period Instrument Baroque Orchestra and the Becket Ensemble perform under Head of Historical Performance Laurence Cummings and visiting specialists who have recently included Pavlo Beznosiuk, Madeleine Easton, Margaret Faultless, Catherine Mackintosh, Rachel Podger and Matthew Truscott. The acclaimed Academy/Kohn Foundation Bach Cantata series offers

International Chair of Conducting and Orchestral Studies:

Sir Colin Davis CBE, Hon RAM

Principal Guest Conductor,

Symphony Orchestra:

Yan Pascal Tortelier Hon RAM

Principal Guest Conductor,

Concert Orchestra:

Trevor Pinnock CBE, Hon RAM

Klemperer Chair of Conducting:

Semyon Bychkov

Griller Chair of Chamber Music:

Professor Thomas Brandis Hon RAM

Visiting Professor of Music:

Pierre-Laurent Aimard Hon RAM

professional performance opportunities to vocal and instrumental students.

Partnerships

Valuable partnership schemes with the London Symphony Orchestra enable students to take part in rehearsals and concerts and to develop professional contacts. There is also a strong relationship with the European Union Youth Orchestra.

Brass Ensembles

Brass ensembles of all shapes and sizes, including Royal Academy of Music Brass Soloists, Symphonic Brass, Brass Band, Trombone Choir and Horn Ensemble are particularly active in the Academy's performance diary with numerous projects every term. The ten-piece Academy Brass Soloists perform around Britain and internationally.

Wind Ensembles

Wind ensembles, like brass ensembles, continue to produce a fine range of acclaimed recordings on the Academy's CD label of both seminal works for wind ensemble, as well as arrangements of major works. (See opposite page). Termly concert projects give students the opportunity to explore the core symphonic wind repertoire.

String Ensembles

The Sainsbury Royal Academy Soloists, a string ensemble of fourteen players selected by audition and directed by Clio Gould, perform around the UK and internationally. Recent concerts have taken place at the Queen Elizabeth Hall, Wigmore Hall and Kings Place as well as Spitalfields, Norfolk & Norwich and Bury St Edmunds Festivals.

Jazz

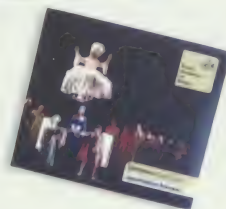
Each year wind, brass and percussion students have the opportunity to collaborate with the jazz department, working with eminent jazz musicians including Ian Ballamy, Paul Clarvis, Peter Erskine, Dave Hassel, Joe Locke and Keith Nicholls.



'The Royal Academy is internationally known and recognised as representing the highest values of music and musical society'
Daniel Barenboim, February 2010

'From the renowned opera course at the Academy... the bright young stars of the future'
Sean Rafferty on BBC Radio 3, May 2010

'Orchestraally, vocally, theatrically, the performance is a triumph'
Independent on Sunday, March 2011



Musical Theatre

Students from all departments are able to work with successful West End Musical Directors in an annual Christmas Show, Agents' Showcase and two major summer productions.

External bookings

The Academy secures over 400 bookings for students each year to provide performance experience as well as the opportunity to gain valuable external contacts and develop their professional skills. These opportunities include paid recitals in leading UK festivals and venues, as well as corporate and private events.

Music in Community

The Academy is committed to widening participation. 'Music in Community' is a compulsory course for third-year undergraduates which provides practical training in diverse musical and social contexts. Postgraduates can opt for the Concert Presentation or Concert Project outreach-based options. See Open Academy, p.47.

Competitions

The Academy encourages students to participate in internal and external competitions, giving opportunities to learn new repertoire, as well as to gain experience performing to distinguished adjudicators and to the public.

Recordings and Media Music

In Music and Media Application sessions, orchestral students work with Academy composition students and an experienced recording engineer and skilled session conductor/composer, to gain experience in media sessions such as working to a click track. This training is further expanded annually by a media session at one of London's top recording studios.

Students have access to state-of-the-art music software and professional-quality studios designed to enhance the learning experience and stimulate musical creativity. The Academy studios are set up for small-scale recordings and can also link to a number of rooms around the Academy for larger recording projects. Complete video production facilities allow filming through to final delivery on DVD using industry-standard equipment and software to produce professional-quality results.

The top-quality recordings on the Academy's own ever-expanding label (see www.ram.ac.uk/audio) are regularly broadcast on national radio and can be heard online at Spotify and the Naxos music library. Selected recordings are sold by iTunes and other online retailers, and are distributed by Harmonia Mundi to shops throughout the UK. All proceeds are used to fund future recordings.

Recent releases include:

- > American Icons: Works for brass by Copland, Gershwin, Barber and Bernstein. Academy Symphonic Brass conducted by the late James Watson. 'This CD is a must-buy recording' — The Brass Herald.
- > Richard Strauss: Complete works for brass. Academy Symphonic Brass conducted by the late James Watson.
- > Richard Strauss: Complete works for wind ensemble. Royal Academy of Music Symphonic Wind conducted by Keith Bragg. 'It's a magnificent performance' — Gramophone.
- > Song Circle's third recording: 'Goethe's Girls and Mörike's Men'.
- > Premier Prix: celebrating the virtuoso with this disc inspired by Paris Conservatoire's ultimate accolade.
- > Highlights taken from the live Royal Academy Opera production of Semele with the late Sir Charles Mackerras.
- > Frank Zappa: Manson Ensemble conducted by Franck Ollu. New arrangements of classic Zappa songs as well as pieces he wrote for the Ensemble Modern and Ensemble Intercontemporain.

Student Support

Pastoral and Academic Support:

See Tutors, pages 50 and 54

Counselling:

Dani Singer BA, PGDip, MAPC, UKCP/BACP Snr Accr.

Access & Disability: Judith Fink

Additional Support Tutor (dyslexia/dyspraxia):

Paula Bishop BA, MMus, DipRSA SpLD, LRAM

Head of Alexander Technique:

Paul Moore LTCL, MStat

Professional Development Advisor:

Janet Marshall BA, MMus

Students' Union

The SU supports various societies, provides welfare and international representation, and holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic committees.

Social events are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises themed parties, karaoke, comedy and movie nights. Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

Financial Assistance

The Academy is able to assist some students towards the costs of their fees and living expenses. See p.58, and www.ram.ac.uk/scholarships

Alexander Technique

The Academy has taught Alexander Technique for over 20 years. Students normally receive 20 lessons throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury. Small group sessions are also available for those with previous experience.

Noise and Avoiding Hearing Loss

The Academy takes students' long-term health very seriously. Since 2006 we have extensively monitored sound levels in a wide range of Academy rooms and have drawn up recommendations on how we can protect students' hearing. Results are used to schedule rehearsals and allocate students to performance projects to avoid excessive weekly exposure. All students attend compulsory noise seminars and undertake audiometric (hearing) tests.

Medical Health, Counselling and Disability

Student support services are co-ordinated by the counsellor. The Academy works with a broad range of medical specialists and has close links with excellent hospitals as well as with the local Paddington Green Health Centre, which has particular expertise in working with musicians. Psychology-based music performance classes are offered where possible to help all students to achieve their potential by managing performance anxiety. The counsellor provides a free confidential service available to all students. The Disability Advisor can offer support and advice on diagnostic assessment and funding for disability support.

Additional needs

The Academy has extensive experience of supporting students with additional needs including specific learning differences such as dyslexia. This is a confidential service to applicants and students.

Careers Advice

Specific careers advice complements the broad-ranging career preparation which is integrated into programmes of study.

International Students

Head of International Affairs:

Philip White LRAM, FRAM

English Language Co-ordinator:

Janet McAlpin MA, PGDip, Hon ARAM

English Language Tutors:

Marie Myerscough MA, BEd, ARCM

Gill Barnes BA

Arguably no city in the world offers the diversity of London. The Academy's truly international community is similarly varied, with many cultures and nationalities represented.

The Academy has a team of specialists dedicated to supporting students who need to develop their communication skills in English. Our English Language teachers have much experience with coaching students from other parts of the world, including Asia, and they have expertise in music and the arts.

Depending on their particular needs, some students will be required to attend an intensive English course at the Academy before the start of the academic year. Others will attend weekly classes throughout the academic year in support of their programme of study. These classes lead to an examination, designed to focus students' work and to give them a formal indication of their progress.

In addition, all students can benefit from the Help Desk run by the English Language Co-ordinator Janet McAlpin. This is a facility for students seeking help or advice for specific communication tasks, or for those who want to top-up particular English skills.

The Academy offers an 'acclimatisation' course to selected international students before the beginning of the academic year.

A handbook for international students is issued annually and the Head of International Affairs is pleased to give advice. Visa information is available in the Student Support section of www.ram.ac.uk

In 2010–11, international students at the Academy come from: Australia, Austria, Azerbaijan, Belarus, Belgium, Brazil, Bulgaria, Canada, China, Croatia, Cyprus, Czech Republic, Denmark, Eire, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, Indonesia, Israel, Italy, Japan, Jordan, Kazakhstan, South Korea, Latvia, Lithuania, Malaysia, Mexico, Netherlands, New Zealand, Norway, Poland, Portugal, Romania, Russia, Serbia, Singapore, Slovenia, South Africa, Spain, Sweden, Switzerland, Syria, Taiwan, Thailand, Trinidad & Tobago, Turkey, Ukraine, USA, Uzbekistan and Vietnam.



Alumni Network

Head of Alumni Development:

Ruth Byrchmore MMus, BMus, ARAM

Committees and Alumni Network

Administrator:

Lucy Nixon BA, Dip



The Alumni Office offers support for your transition from student to alumnus and beyond. Its Alumni Network provides all former students of the Royal Academy of Music with a wide-ranging professional support service and social network for leaving students and all alumni, whether they graduated many decades ago or within the last few years. Membership is free to all alumni who have studied at the Academy for a minimum of one year, and alumni pay competitive rates for a range of premium events and training options.

When you graduate you will join the Online Global Network, giving you immediate access to a worldwide community of Academy alumni. You'll be able to access the Alumni Jobs Bulletin and find out about our range of professional development opportunities including a free careers strategy consultation within your first year of graduation.

In addition, at any stage in your career you will be able to enjoy the Careers Strategy Seminar Series, access a range of top-up,

refresher and from-scratch short courses, and participate as a mentor or be mentored within the Alumni Mentoring Scheme.

Over the years you will use the Network to reunite with old friends and share news, and take advantage of the benefits and discounts on offer.

The annual concerts and social events calendar forms the backbone of a living and relevant Alumni Network. Many events are linked directly to the Academy's main schedule of public performances, but also included is a range of exclusive alumni-only benefits including behind-the-scenes insights, receptions and pre-concert talks. Family days and reunions also form part of the annual social calendar for Alumni Network members.

See www.ram.ac.uk/alumni for more details.

Open Academy

Head of Open Academy:

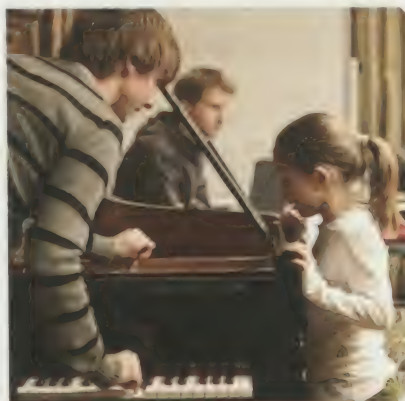
Julian West BA

Open Academy Administrator and Projects Manager:

Cate Dennes BA, PGCE

Telephone 020 7873 7442

Email openacademy@ram.ac.uk



Open Academy combines a series of creative projects which challenge preconceptions of what music conservatoires do.

The Academy's mission has always been to provide musical training at the highest level. Open Academy extends this opportunity beyond enrolled students and out into the fullest range of society. Academy students also benefit directly by engaging in innovative creative learning and participation projects, and discovering an application of their skills beyond the traditional concert platform.

Music in Community

Widening participation initiatives are now part and parcel of the work carried out by all UK orchestras, opera companies, festivals and concert venues. Indeed they are intrinsic

to the very identity of many organisations, often with principal players and leading artists shaping and guiding the programmes of work. Skills and experience in working in this field are highly valued by employers. A young, relatively unknown ensemble who are able to approach a festival with a good biography, an exciting evening programme, and an afternoon workshop to engage with a wider audience, are much more likely to get the gig. Similarly, composers, singers and jazz musicians are finding increasing amounts of their work, and career satisfaction, in engaging with people creatively, away from the concert platform.

All undergraduates are given the opportunity to participate in Music in Community projects, and to gain experience in creative leadership.

Working as an intern with an experienced leader and partner organisation, students devise and deliver professional education projects whilst receiving training 'on the job'. Sessions with top workshop leaders, performers, composers and teachers cover such topics as collaborative composition, improvisation, project planning, performing for new audiences and evaluation. Project partners include Wigmore Hall, Spitalfields Music, Orchestra of the Age of Enlightenment, English Touring Opera, Glyndebourne Opera and Kings Place. Projects often take the opportunity to draw on the skills of the many eminent musicians who visit to the Academy, including Sir Peter Maxwell Davies, Edward Gardner, Sir Mark Elder and Yan Pascal Tortelier.

Undergraduates can spend more time exploring the diverse skills needed to become a skilled workshop musician by taking a specialist, hands-on 'Advanced Music in Community' option in their fourth year. Postgraduates can explore work in this field as part of their professional portfolio.

'The Music in Community courses at the Academy were a revelation for me. They showed me ways in which I could use my musical abilities to contribute to society... whilst still seeking performing opportunities of the highest standard. I have been made a more versatile and employable musician by these courses.'
Adam Clifford, student percussionist

Museum and Collections

Deputy Principal (Programmes and Research):

Timothy Jones MA, DPhil, LTCL

Telephone 020 7873 7443

Email museum@ram.ac.uk

Head of Collections:

Angela Doane BA, MA, MLSci

Curator of Art and Iconography:

Janet Snowman MA, Hon ARAM, FRSA

Curator of Stringed Instruments:

David Rattray Hon ARAM

Librarian:

Kathryn Adamson MA, Dip Lib, Hon ARAM

Museum and Collections

Administrator:

Appointment pending

Administrator, Instrument Loans:

Samantha Self



The Academy is the second-oldest conservatoire in the world and is home to world-renowned collections of musical materials and artefacts that enrich our performance culture, inform our teaching, focus our scholarship, and form a visible, public symbol of our shared musical heritage. The Academy's award-winning museum – housed in the York Gate building – is a hub of teaching and research, alive with classes, rehearsals, seminars and public events. The museum exists for the benefit of all Academy students and staff, and you are strongly encouraged to explore its treasures and learn from them.

The jewel in our crown is our collection of over 250 stringed instruments, acquired for the benefit of students and recent alumni. It includes a world-leading group of Cremonese instruments by makers such as Antonio Stradivari, Nicolò Amati, Andrea Guarneri and Giovanni-Battista Rogeri.

The Academy's keyboard collection showcases the technical development of the piano from 1785 to 1850. It features English, French and Vienna-style pianos, and highlights links between the instruments and makers, composers and performers. All the keyboard instruments are maintained to playing standard and are available to students to enhance their studies.

Other instrumental collections include horns formerly owned by Aubrey and Dennis Brain; early instruments from the collection of David Munrow; and the Becket Collection, a unique set of instruments maintained in an historic state, and available to students who wish to gain experience of performance on period instruments.

The Academy owns remarkable collections of performance materials, ranging from sixteenth-century lute books in the Robert Spencer Collection to autograph manuscripts by Purcell, Sullivan, Vaughan Williams and other leading composers, to marked scores and parts from the collections of Sir Henry Wood, Sir John Barbirolli, Lord Menhuin, Otto Klemperer and Sir Charles Mackerras which offer us unique insights into the working methods and interpretative ideals of these twentieth-century giants.

In addition, the Academy owns autograph materials by Beethoven, Mendelssohn, Liszt and other seminal nineteenth-century figures, reminding us of the Academy's intimate connections with the canon-builders of the past. These items, and many other important iconographic materials, are accessible online through the Academy's iconographic catalogue Apollo.

Research Culture

Our museum is more than simply a space for displaying these treasures: it is a hub of teaching and research in the Academy, not only for our own students and staff but also for the lifelong learners who attend our regular educational events. See Research, page 40, for more details.

Recommended as one of Britain's five best music museums

Classic FM magazine, February 2007

Recommended as one of the best smaller museums in London

Time Out magazine, January 2009

'One of the premier and most accessible collections in the world'

The Strad, March 2006

Programmes of Study & How to Apply

Undergraduate Programme

BMus

'The performances were exceptional'
The Times, May 2010

'Truly impressive facilities for performance and rehearsal'
The Guardian University Guide 2012



Head of Undergraduate Programmes:
To be appointed

BMus Tutors

Christopher Atkinson MA, PhD, PPRNCM,
Hon ARAM

Timothy Bowers BMus, DPhil, FRAM, ARCM
Martin Outram MA, FRAM

Robert Sholl BMus, MMus, PhD, FRCO (Chm),
ARCM, Grad Dip (St-Maur)

Above: Menahem Pressler gives a
masterclass

Academic and Supporting Studies

Dominic Alldis Hon ARAM

Christopher Atkinson MA, PhD, PPRNCM, Hon ARAM

Harry Blake BA, MMus

Timothy Bowers BMus, DPhil, FRAM, ARCM

Paul Brough MA, ARAM

Ruth Byrchmore BMus, MMus, ARAM

Sarah Callis BA, PhD, Hon ARAM

Roderick Chadwick MA, MMus, LRAM, ARAM
(Head of Supporting Studies)

Costas Fotopoulos BMus, MMus

Hannah French BMus, MMus, LRAM, ARAM

David Gorton BA, MMus, PhD, ARAM

Paul Harris FRAM, ARAM, GRSM, LRAM, ARCM,
MTC (Lond), HonTCL

Neil Heyde BMus, MMus, PhD, Hon ARAM

Alexander Hills BMus, MMus, PGDip, DMA

Raymond Holden PhD
(Associate Head of Research (Collections))

Colin Huehns MA, PhD, ARAM

Peiman Khosravi MMus

Daniel-Ben Pienaar BMus, MMus

Patrick Russill MA, Hon FGCM, Hon RAM

Robert Sholl BMus, MMus, PhD, FRCO (Chm), ARCM,
Grad Dip (St-Maur)

Jeremy Summerly MA, MMus, Hon RAM
(Sterndale Bennett Lecturer)

Julian West BA (Head of Open Academy)

Nicholas Walker LRAM, ARAM (Keyboard Skills)

Briony Williams BMus, MMus, PhD, FTCL

Academy graduates are awarded
with University of London degrees.

Principal Study

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (e.g. piano for an oboist) and in many cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June.

The Tutor System

The BMus Tutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors monitor the overall progress of every student and act as an effective and important representational link between the student and the institution.

Academic Studies

'Royal Academy of Music has such a vibrant atmosphere of musical life and many of its events are open to the public, mostly free; with such brilliant young performers it is well worth a visit'

Words and Music, May 2010

Introduction

Academic Studies are essential to every student's creative development. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession.

The Academy collaborates with King's College London, where a range of specialist courses is available for Academy students.

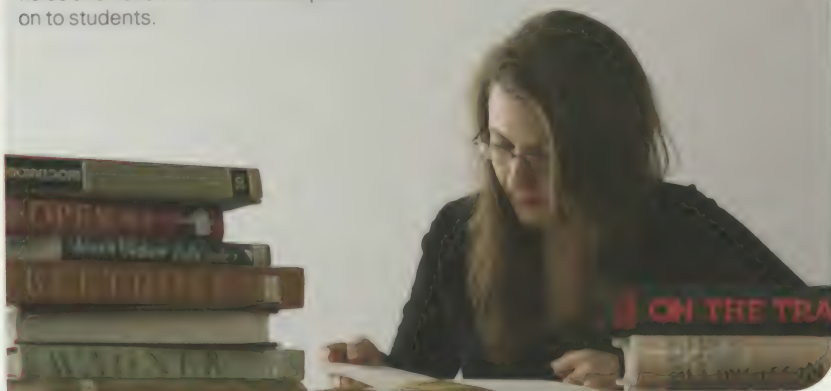
Techniques and Analysis

This two-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions. Electives in T&A are available in Year 3.

Charlotte Reid (Violin)

'My main dilemma when deciding which path to take after school was whether I should go to university or music college. Ultimately, it was what the Academy offered that swayed me towards the latter — the course, the teachers, the combination of the academic and the practical elements of music and the institution itself. All these made me realise I would be getting the best of both worlds! The instrumental teaching at the Academy is, of course, second to none but the level of academic teaching really surprised me — all the academic staff are fantastic specialists in their own fields and have a lot to offer and pass on to students.

In my time here, I have realised that it is the individual that determines exactly what they get out of the Academy. With so many chamber music, orchestral and solo concert opportunities, interesting academic electives and great facilities and teaching there is an endless amount to what you can do if you choose. The Academy is a lovely environment and, the Academy being a fairly small place, you get to know most students studying there at least well enough to say hello!'



Introduction to Performance Practice

An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

Technology

Students use state-of-the-art music software and newly-refurbished studios in ten creative technology-based courses, all of which are designed to enhance the learning experience and stimulate musical creativity. Using the Academy's intranet, students also learn how to collect, store, and manipulate data electronically.

Class Electives

Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Brahms, Messiaen, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Historical Performance, etc).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Topics in Western Music History

This one-year course focuses on the musicological, social and political context of composers within the western art tradition.

Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The course aims to generate an environment where students feel able to question received terms and definitions.

Developing Essential Skills

Supporting Studies is a series of four core modules that develops essential areas of musicianship and introduces other vital skills during years 1 and 2 of the BMus. All subjects may be studied further at elective level.

> Aural Training

Mandatory during the first two years of the BMus, training focuses on pitch, rhythm, texture, timbre, analytical and stylistic awareness.

> Keyboard Skills

The one-year curriculum covers score-reading, harmonisation, improvisation and accompaniment.

> Introduction to Conducting

All students are taught the basic elements of baton technique, from beating patterns to influencing sonority.

> Introduction to Technology

Students are introduced to recording techniques and studio technology.

Principles of Education (PoE) and Music in Community (MiC)

These two introductory electives explore two strands of professional development; teaching skills and outreach.



PoE leads into the optional LRAM teaching diploma and MiC may be pursued at advanced level as an elective.

LRAM teaching diploma

The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practically-based introduction to the principles of teaching.

ABRSM diplomas

The Associated Board of the Royal Schools of Music (ABRSM) offers a range of diplomas in Performance, Teaching and Directing. The Academy encourages students to consider taking one or more of the Board's diploma qualifications in addition to the LRAM. Details can be obtained from www.abrsm.org

Employability

The Open Academy Business Placement Scheme provides front-line, professional experience in a range of innovative and stimulating environments. These opportunities complement both academic and practical study, and aim to provide a working knowledge of the current industry climate. The Professional Development Advisor offers 'drop-in' guidance as well as a wide range of useful support links on the Academy's intranet.

BMus Faculty Activity



'The foundations for (Karl) Jenkins's success were set in place... in his studies at the Royal Academy of Music, where the rigorous disciplines of classical composition were instilled in him'

The Times, March 2008

'The playing is impeccable'

The Guardian, June 2006

Orchestras and Ensembles

In addition to regular chamber music, the Academy provides comprehensive orchestral training: see p.44.

Ensembles for Singers

These include choirs as well as varied classes such as acting, movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

Above: Leon Fleisher works with Academy students

Composition

The Academy's four-year undergraduate composition curriculum uniquely integrates the traditionally distinct areas of media and concert composition. See pages 14–15.

As a student composer, you will receive a rigorous and comprehensive technical training whilst learning to apply your skills in a variety of contexts, learning on the shop-floor by working regularly and closely with a variety of ensembles. From year three, you will specialise in either media or concert work, also retaining close contact with the alternative major through special seminars and practical projects. The professionally-equipped Creative Technology Lab supports every aspect of the programme, from digital editing and electro-acoustic composition to Writing to Picture and virtual instruments.

BMus Jazz



The commitment to jazz teaching that has filtered through to the once classical-only UK conservatoires is not only producing highly skilled soloists, it is turning those institutions into hothouses for new, fully formed bands playing original material'

The Guardian, October 2009, reviews Symbiosis Big Band, in which Academy performers played the music of Academy graduate bassist Yuri Galkin



The Academy's undergraduate jazz programme was redesigned in 2011 and now leads to a dedicated BMus (Jazz) degree. This positive and exciting development builds on the distinguished track record of the Academy's Jazz Department and signals the distinctive training we offer to jazz students.

One-Year Programmes

Exchange Programmes

The Academy has exchange agreements with conservatoires across the world. These are normally for students on a Bachelor programme who have reached the Academy's Year 3 entry level, but can also be for students on an MA or MMus programme.

The Academy has been awarded an Erasmus University Charter, was a founder member of the Erasmus movement and is a member of the Association of European Conservatoires. Exchanges are also available with institutions in North America, Australia, Japan and Korea.

Exchanges can be for one term, one semester or a full academic year and are normally a reciprocal arrangement. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year Abroad studentship. Please ask your own institution's exchange coordinator for further information.

Year-In Programmes

If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study which leads to a qualification, the Academy offers a range of Year-In opportunities. All Year-In students are considered as fully-enrolled members of the Academy's student body, and have equal access to the Academy's resources (library, computers, practice rooms etc). Further information is available from www.ram.ac.uk or from the Registry.

The common principles are to:

- enable you to benefit from one year of conservatoire education
- provide you with tailor-made studies according to your individual strengths and needs
- offer you the same performance opportunities provided for degree students (with the approval of your Tutor and Head of Study)
- offer you appropriate academic subjects in consultation with your Tutor
- assess your practical and/or academic progress by examination

➤ provide a transcript of your studies, but no award (degree or diploma).

The categories are:

- Gap Year — if you wish to spend a year at the Academy before taking up a full-time undergraduate programme of study at another institution, at which you have already secured a place. Audition requirements are the same as for BMus.
- Year Abroad — if you are a non-UK student on a music degree at another institution and wish to benefit from a conservatoire education at the Academy by interrupting studies at your 'home' institution, when there is no existing exchange agreement in place. Study can be for one term, one semester or a full academic year. We encourage you to commence the study period in September. We prefer you to audition live (usually BMus requirements) but it may be possible to apply by submitting a recording; please contact the Registry for details.
- Organ Foundation — if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training.

Postgraduate Programmes



Head of Postgraduate Programmes:
Neil Heyde BMus, MMus, PhD, LMusA, Hon ARAM

Senior Postgraduate Tutors:

Sarah Callis BA, PhD, Hon ARAM

(pictured above, right)

David Gorton BA, MMus, PhD, ARAM

(pictured above, second from left)

Postgraduate Tutors:

Rachel Chaplin MA, MMus, PhD, LRAM

Nicola Eimer Dip RAM, MMus, ARAM

(pictured above, left)

Briony Williams BMus, MMus, PhD, FTCL

(pictured above, second from right)

The Teachers

Professor Simon Bainbridge FRCM, Hon RAM
Senior Professor in Composition

Philip Cashian BMus, DMus, Hon ARAM
Head of Composition

Roderick Chadwick MA, MMus, LRAM, ARAM

Raymond Holden PhD, Hon ARAM

Sir John Barbirolli Senior Research Fellow

Roy Howat MA, PhD (Keyboard Research Fellow)

Timothy Jones MA, DPhil, LTCL

Deputy Principal (Programmes and Research)

Daniel-Ben Pienaar Dip RAM, MMus, ARAM

Peter Sheppard Skærved LRAM, ARAM
Lecturer in Performance Studies

Jeremy Summerly MA, MMus, Hon RAM
Sterndale Bennett Lecturer in Music

Introduction

The Academy provides an enormous range of opportunities for postgraduate students, including a broad selection of elective professional development courses. In order to get the most out of this dynamic environment students are expected to take a proactive approach to their programme of study. Each department has fixed Principal Study requirements that set a carefully chosen range of professional criteria you need to be able to meet. In addition, all master's degree students complete a Professional Portfolio that provides an open framework designed to encourage you to make the very best of the extraordinary range of opportunities available at the Academy. This ethos is carried over into project work for MMus and research degree students. The aim of the programmes is to provide the necessary encouragement and direction to help you get the most out of working with your peer group as well as from the expertise of staff and visiting specialists.

Our Range of Programmes

- > Master of Arts in Performance (MA)
- > MMus Concert Project and MMus in Performance and Research
- > Master of Music in Composition — MMus Composition: see pages 14–15
- > Advanced Diploma in Opera: see pages 10–11
- > Postgraduate Diploma in Musical Theatre — PGDip: see pages 18–19
- > MPhil and PhD in Composition or Performance Practice: see pages 40–41

Which Programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards; from explicitly professional preparation in the MA to doctoral studies.

In addition to attending an audition, all MMus candidates are required to send in samples of their written work. MMus Concert Project candidates should also submit a concert proposal, and MMus Performance and Research candidates should submit a research project proposal.

Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions. There is provision for postgraduate performers to transfer from MA to MMus after one year for one further year of study, provided the necessary criteria have been met.

Programme Duration

The **MA** is normally a two-year programme, but in certain cases students can be allowed to take it in one year. Conducting normally requires three years. An assessment of suitability for a one- or two-year programme will be made at audition, according to the applicant's standard on entry, educational needs, and funding position. This can be reviewed during the first term of study.

The **MMus in Performance** (*Concert Project and Performance and Research*) options are similarly flexible, but the normal expectation is that studies will take two years. Only a small number of students are permitted to take the one year option (which attracts a significantly higher fee).

The **MMus in Composition** is an intensive two-year (24-month) programme.

The **Advanced Diploma in Opera** is an intensive two-year (21-month) programme.

The **Postgraduate Diploma in Musical Theatre** is a nine-month course.

For the two-year **MPhil** and three-year **PhD**, which are both available in either **Composition** or **Performance Practice**, see pages 40–41.

LRAM teaching diploma

Many postgraduates additionally choose to study for the Licentiate of the Royal Academy of Music (LRAM) teaching diploma. The diploma provides a comprehensive, practically-based introduction to the principles of teaching.

MA and MMus in Performance



Introduction

The MA and MMus in Performance are aimed at aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry. The flexible programmes of study provide training to meet the demands of the profession and support for the development of an individual professional profile in an environment in which students are able to reach the highest possible standards. The programmes aim to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, Composer festivals and the Academy's wide range of competitive prizes and ensemble performances.

The **MA in Performance** focuses on a performer's professional development, and is designed to allow maximum flexibility for students to concentrate upon the range of activities offered within their faculty, and to develop their own performance initiatives. The Professional Portfolio (see below) provides a framework for students to prepare for a quickly evolving profession and is supported by a large team within the Academy.

Both of the **MMus Programmes (MMus Concert Project and MMus in Performance and Research)** have been created in response to the changing demands of the music profession and a shift of focus among concert promoters and recording companies to work on a project-by-project basis. The programmes are for students who wish to expand and develop high-level performance opportunities with practically-oriented academic study and research. Students come from diverse backgrounds, and may be conservatoire or university graduates with a range of career aspirations.

The **MMus Concert Project** focuses on the development and delivery of a concert event in all of its aspects, specifically exploring the roles of research (in the widest sense) in creating and sustaining performance opportunities. Students follow elements of the MA programme, and in addition explore their research interests through a concert event supported by a 5,000-word written component.

The **MMus in Performance and Research** aims to provide first-hand insight into the ways in which performance research is developing through different strata of the music profession, and to provide opportunities for students to explore a variety of projects (editorial, analytic / aesthetic, and a lecture-recital) under close supervision. Students follow elements of the MA programme, in addition to a specialist research pathway, which ultimately leads to a 10,000-word research project. All student work is focused directly on their developing performance profiles, with the aim of opening possibilities and supporting the highest aspirations.

Both MMus programmes are taught by a team within the Academy and visiting experts, and all students take part in a weekly workshop session which provides opportunities to explore the implications of the research perspectives opened by the courses in a direct practical context.

Principal Study (MA and MMus) Learning Outcomes

You will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. You will have gained confidence and experience with the range of skills expected of you in your area of the music profession, and learned critically to evaluate your own performance.

Assessment

- > Final Recital (or equivalent)
- > Concerto Assessment (or equivalent)
- > Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

Professional Portfolio (MA and MMus) Learning Outcomes

You will be equipped to present a portfolio as summary of those aspects of your work while at the Academy that are of most importance for the development of your individual professional profile. A key aim is the development of confidence in adapting presentational skills to the demands of particular professional contexts.

All students produce promotional materials and a reflective commentary, but there is also a range of elective opportunities to extend your professional development in the following areas: Concert Workshop, Critical Interpretation, Promotional Skills, Education Work, and Technology.

Project Work (MMus only) Learning Outcomes

You will have learned to establish research aims relevant to your individual development as musicians, and to draw on a range of research processes which allow such aims to be realised at a high level. You will have developed a critical awareness of how your work relates to developments within the profession and within practice-based research and/or musicology.

Options

- One of:
- > Research Project
- > Concert Project.

Application Procedure

Email registry@ram.ac.uk



'Virtuoso forces of the London Sinfonietta, the Royal Academy of Music Manson Ensemble, Synergy Vocals, two narrators and a cluster of acoustics experts... this was an unmissable event, brilliantly brought off'

Evening Standard reviews the sold-out performances of Nono's *Prometeo* at the Royal Festival Hall, May 2008

'The Royal Academy of Music has a truly enviable international reputation'

Brass Herald, December 2008

Contacts: (pictured right)

Registrar and Head of International Affairs:
Philip White LRAM, FRAM

Assistant Registrar:
Claire Watts BA, Hon ARAM

Admissions Officer and International
Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO, Hon ARAM

Examinations and Data Officer:
Sharon Moloney BA, PGDip, Hon ARAM

Awards and Registry Administrator:
Daly Sarcos BSc

Registry Services Officer:
Nina McDonald BA

Telephone +44 (0)20 7873 7393
Fax +44 (0)20 7873 7394
Email registry@ram.ac.uk

How to Apply

The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2012 will take place at the Royal Academy of Music between 5th and 16th December 2011.

Application Procedure

Up-to-date application details are available at www.ram.ac.uk/study, which includes information about our online application system.

If you have a disability and require assistance with the application procedure, please contact the disability advisor disability@ram.ac.uk and see p.59 for audition access arrangements.

If you are applying for the MMus programme, you will need to provide written work as detailed on www.ram.ac.uk by the relevant application deadline. If the Admissions Board decides that the MMus is not suitable for you, you may be offered a place on the Master of Arts programme instead.

Deferred Entry

The Academy does not consider applications for deferred entry.

Open Days

Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards candidates who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. For details please see www.ram.ac.uk/opendays, or contact the relevant department. You are welcome to come to any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

Allocation of teachers and Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

Key Application Dates

For auditions in East Asia, please contact the relevant centre by 1st October 2011 (see page 59). Dates for East Asian auditions are subject to confirmation.

1st October 2011

Application deadline for London auditions, including composition portfolios, recordings and MMus essays (except MPhil, Conducting, Choral Conducting, Musical Theatre and auditions in North America).

1st November 2011

Deadline for Musical Theatre applications.

Early November 2011

Notification of dates for auditions in London in December.

November 2011

Auditions in Beijing, Shanghai, Guangzhou, Hong Kong, Seoul, Taipei and Tokyo.

5th to 16th December 2011

Auditions in London.

9th January 2012

Application deadline for Conducting and Choral Conducting, and for auditions in North America.

16th January 2012

Application deadline for MPhil.

Late January 2012

Notification of audition times for Choral Conducting, Conducting, and New York auditions.

February/March 2012

Choral Conducting auditions in London. Conducting auditions in London. Auditions in North America. Interviews for MPhil.

Entry Qualifications



'The Academy cast was packed with promise... Jane Glover, the Academy's new director of opera, both practitioner and scholar, has talented singers to work with'

Opera magazine, July 2009

'One of the best and most touching performances we have seen this year'
Audience member, December 2007

Far left: Sir Colin Davis conducts a rehearsal.

Left: A masterclass with György Pauk.

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. We do, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. **The Academy's Disability Statement can be viewed at www.ram.ac.uk/disabilities**

Entry Qualifications for Undergraduate Programmes: BMus, Gap Year, Organ Foundation Minimum Age at Entry

Normally 18 on 1st September preceding the start of the programme.

Entrance Standards

Evidence of professional performing potential in your Principal-study, sound general musicianship and a good aural response. As a guide to the minimum technical standards expected, consult the syllabuses for Associated Board of the Royal Schools of Music (ABRSM, www.abrsm.ac.uk) examinations at Grade 8 and DipABRSM level or Trinity/Guildhall (www.trinitycollege.co.uk) examinations at Grade 8 and Associate Diploma (ATCL) level.

There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano if keyboard is not your Principal-study, to enable you to improve your general musicianship.

Academic Qualifications for BMus (UK and Ireland)

- England and Wales: passes in two GCE Advanced level examinations, normally including a full A-level in Music. A pass at 'AS' level counts as half an A-level
- Scotland: B-grade and at least four C-grade passes in Highers, including Music. An A-C grade Advanced Higher qualification is considered to be equivalent to an A-level pass
- Ireland: B-grade and at least four C-grade passes in the Senior Leaving Certificate.

Other Qualifications which are accepted as equivalent to Music A-level:

- A pass in ABRSM Grade 8 (Theory) plus a pass in ABRSM or Trinity/Guildhall Grade 8 (Practical), or
- A BTEC National Award in Music.

The following will satisfy fully the matriculation requirement:

- BTEC National Certificate or National Diploma (three full units in Music at Merit or higher), or
- Access to Higher Education diploma, in Music, or
- International Baccalaureate: the Diploma, including music as a Group 6 subject.

International Academic Qualifications

You may check whether we accept your qualifications by visiting our website at www.ram.ac.uk/entry-requirements, but you should send copies of official transcripts or certificates with your application form, including English translations where necessary. If subsequently offered a place, you must send original documentation to the Registry before you can enrol.

Entry Qualifications for Postgraduate Programmes Minimum Age at Entry

Normally 21 on 1st September preceding the start of the programme.

Entrance Standards

Performance level at least equivalent to a recognised music diploma in your Principal-study.

Academic Qualifications

You should normally be completing or have completed a full-time (undergraduate) programme of musical study. For the MA and MMus, you must possess a good Honours degree (normally in Music) or a recognised equivalent. For the MPhil, you must possess at least an upper second class honours degree, and it is preferable also to have a Masters degree. For the Advanced Diploma you should normally have at least a Master's qualification or equivalent.

Entry Qualifications for Exchange and Year-Abroad

Please refer to the 'One-Year Programmes' section on p.53.

English Language Requirements for International Students

If English is not your first language, you must demonstrate your language proficiency by 1st May 2012.

The Academy will accept either of these two tests:

- International English Language Testing System (IELTS — academic tests)
- The Pearson academic test.

You should take the examination for either IELTS or Pearson soon after accepting a place at the Academy. Your score must be at least:

	IELTS	Pearson
BMus or PGDip	5.5	50
MA	6.0	58
Advanced Diploma	6.5	64
MMus/MPhil	7.0	70

If you are joining Postgraduate Vocal Studies or Opera, you must score at least IELTS 6.0 / Pearson 58 in the Listening and Speaking sections of the test.

Information about test centres can be obtained from www.ielts.org and <http://pearsonpte.com>

The Academy offers a short 'acclimatisation' course to selected international students before the beginning of the academic year, including a thorough introduction to the Academy and London life.

Fees and Awards



'It was amazing to come to a place where I thought everyone was going to be very snotty and posh — and to find other people of my age who just loved singing as well and were just normal — was amazing. So it's a brilliant place and I definitely wouldn't be here without it'

Katherine Jenkins television interview with Piers Morgan, October 2009

'The performances were excellent... with vigour and authority by the Royal Academy of Music students'
SundayTimes, February 2008

Application Fees

- > Application fee: £95 (or £105 after the advertised closing date).
- > Application fee for auditions in North America: £150 sterling.
- > Application fee for auditions in Asia: Refer to local audition co-ordinator.

The Academy accepts payments by sterling cheque, UK postal order, bank transfer (see www.ram.ac.uk/payment-fees for bank details) or credit/debit card. If you withdraw before attending the audition, you will not be entitled to a refund. Applications sent after the advertised deadline must include the late fee and may be placed on a waiting list for an audition.

Tuition Fees

Annual fees for full-time programmes for 2012–2013 have not yet been determined. Fees for 2011–2012, which are likely to rise, are:

	Home/EU	International/ ELQ
BMus	£3,375 *	£18,100
<i>*please see the paragraph 'BMus Home/EU fees' in the following column.</i>		
MA	£8,500	£18,750
MMus	£9,500	£19,300
MMus (Intensive 1-year)	£11,150	£21,600
MPhil/PhD	£5,000	£11,200
Advanced Diploma	£13,000	£13,000
Year-In	£9,100	£18,750
[Year Abroad	£9,100	£9,100]
Organ Foundation	£9,100	£18,750
Musical Theatre	£12,100	£12,100
Musical Direction	£6,400	£6,400

Estimated average living costs:
£11,000 per academic year.

BMus Home / EU fees

From 2012–13 the Academy expects to charge new increased fees in response to recent significant changes in British government policy (see www.bis.gov.uk/studentfinance). These changes will enable the Academy to offer significant new scholarships and bursary assistance, including our participation in the National Scholarship Programme. This enhanced financial assistance goes hand-in-hand with further expansion of the Academy's long-standing and successful outreach activities — including major new initiatives in Open Academy and Junior Academy.

Scholarships

Entrance scholarships are awarded on the basis of merit to selected candidates following audition. The Academy prides itself on being able to accept students purely on the basis of their potential and talent, and will therefore try to help deserving candidates as much as possible. The amount available for scholarships varies from year to year, with some funding coming from the Academy's own endowments and the rest secured through the generosity of individuals, companies, trusts and foundations.

Each year the Academy offers to international students one Undergraduate and one Postgraduate Associated Board of the Royal Schools of Music Scholarship, covering fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes.

See www.ram.ac.uk/scholarships

Financial Assistance

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards the costs of their fees and living expenses. Details will be sent with your offer letter. Enrolled students who experience difficulties with living costs may also seek assistance from the Academy's 'Hardship' funds.

Awards and Loans for BMus students from the UK and European Union

Candidates with UK or EU fee status who are applying for the BMus programme should visit www.direct.gov.uk/studentfinance to be assessed for a tuition fee loan before their audition. UK-fee candidates can also be assessed for maintenance awards. These awards are administered through the Student Loans Company.

Similar arrangements exist for EU (non-UK) students, who can apply for a tuition fees loan through www.direct.gov.uk/studentfinance. (Maintenance awards are available only to UK students).

Arts and Humanities Research Council (AHRC)

The AHRC has awarded the Royal Academy of Music a Block Grant Partnership. AHRC funding for postgraduate study provides a significant contribution towards tuition fees and support for living expenses. Please see www.ram.ac.uk/scholarships for details.

Payment of Tuition Fees

Most European Union students will be entitled to pay fees at the 'home' rate provided they have not already gained a qualification at the same level as the programme they are joining, and meet certain residency conditions which are detailed at www.ram.ac.uk, www.ukcisa.org.uk and in the notes sent out with application forms.

Annual fees are normally payable in advance with a 25% deposit due in mid-April (31st January for candidates auditioned in Asia in November) and the balance due by the middle of August.

Certification of Fees

If you accept a place you must sign a written assurance, countersigned by a Guarantor, that you will pay the appropriate fees and have sufficient financial resources to cover living costs for your entire programme of study.

Your Audition



Audition Requirements

Full details appear on the department pages at www.ram.ac.uk/study — please check these regularly. You are welcome to contact the Registry or the department administrator if you have any queries.

The precise format for auditions will vary according to Principal-study. In most cases auditions will last from 20 to 30 minutes. As time is limited, you may be interrupted before you have performed a complete piece.

You may be given sight-reading or quick study tests. Instrumentalists may be asked to play scales, arpeggios, etc to ABRSM Grade 8 standards: see www.abrsm.org

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are also asked to bring a short piano piece to demonstrate their level of keyboard skills.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a short melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

Whilst the Academy provides a pool of accompanists for the London auditions in December, you are strongly advised to bring your own.

Access Arrangements

Please inform the Registry well in advance if you will have any access requirements when you come for audition. This will enable us to discuss your needs and have the appropriate arrangements in place for you.

Notification of Results

The Registry will notify all candidates of the result of their audition by post as soon as possible. All offers made are conditional upon the candidate achieving the stated educational and language requirements.

International Candidates

If you live in Europe, you must attend the main London auditions in December 2011 (Spring 2012 for Conducting, Choral Conducting or research degrees). Other international candidates are strongly advised to do likewise (but also see below).

Please see www.ram.ac.uk/apply for full details of all international auditions.

Candidates from North America

If you live in Canada or the USA, you must audition in either London (December 2011, or Spring 2012 for Conducting, Choral Conducting or research degrees) or North America (March 2012, in New York). Auditions in North America are not open to candidates for Opera, Percussion, Jazz, Organ, Harpsichord, Conducting, Choral Conducting, Musical Theatre, Répétiteur or Research degrees. The application deadline to audition in North America is 9th January 2012 and the application fee is £150.

Candidates from East Asia

Auditions take place in Beijing, Shanghai, Guangzhou, Tokyo, Seoul, Hong Kong and Taipei. If you live in East Asia, you must attend one of these auditions or the main auditions held in London in December 2011. Auditions in East Asia are not open to candidates for Opera, Percussion, Jazz, Conducting, Choral Conducting, Musical Theatre or Research degrees. It may not be possible to audition Harp, Organ or Historical Performance candidates because of limitations at the host venues.

Deadlines for auditions in East Asia are specified by the relevant centre: please see www.ram.ac.uk/auditions-in-asia. Application enquiries should be directed as follows:

PR China Centre

Professor Su Zhen,
Central Conservatory of Music,
43 Bao Jia Street, Beijing,
PR China 100031
Telephone/Fax +86 10 83511052
Email china.auditions@ram.ac.uk

Japan Centre

Mrs Yoko Takamoto
65-1-203 Kamimaru-tenjincho, Nakahara-ku,
Kawasaki-shi, Kanagawa-ken, 211-0007 Japan
Telephone/Fax +81 44 744 1687
Japanese mobile telephone 090 3451 5912
Email japan.auditions@ram.ac.uk

Korea Centre

Dr. Jae Eun Shin, DMA
Telephone +82 (0)10 9334 8749
Email korea.auditions@ram.ac.uk

Hong Kong Centre

The Dean, Hong Kong Academy for
Performing Arts
1 Gloucester Road, Wanchai, Hong Kong
Telephone +852 2584 8500
Fax +852 2802 4372
www.hkapa.edu

Taiwan Centre

Miss Aki Lin, 8F-1, #181, Chang-an E. Road,
Sec. 2, Taipei, Taiwan ROC
Telephone +886 (0)2 2772 9432
Fax +886 (0)2 2773 8834
Email taiwan.auditions@ram.ac.uk

Video Recordings

If you do not live in Europe, East Asia or North America, the Academy will accept videos (DVD all-region only) for most Principal Studies.

All recordings must be received by 1st October 2011 and must be authenticated by a person of authority. You must complete both the standard London application form and the video form, which is available on request from admissions@ram.ac.uk. Please note that if you audition by recording, you will not normally be eligible for an entrance scholarship or financial assistance.

Visas

If you will need a support letter to help apply for a visa to attend an audition in London, please contact admissions@ram.ac.uk after you have submitted your Academy application.

Credits

Patron

Her Majesty The Queen

Governing Body

President:

Her Royal Highness
The Duchess of Gloucester GCVO, Hon FRAM

Vice-President:

Sir David Lumsden MA, DPhil, Hon RAM, Hon FRCO

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Chancellor of the University of London

Her Royal Highness
The Princess Royal LG, LT, GCVO

The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over two thousand courses and unparalleled facilities for advanced research.



Carol McCormack

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

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Sir
 I beg to offer my best and most heartfelt thanks to the
 Committee of Management of the Royal Academy of Music for
 the honor they have conferred upon me by placing my name
 on the list of their Honorary Members. I feel truly proud in
 belonging to an Institution, which has promoted the cause
 of music in your country so essentially, and which counts
 amongst its members and even its pupils some of those
 men, who are an ornament to their art, a boast to their
 country and for whom I shall always feel the highest
 regard. — I thankfully accept the honor which has been
 conferred upon me & beg you will express to the Committee
 the feelings of gratitude with which I do so.
 I have the honor to remain
 Sir
 Your obedient servant
 Leipzig 11 April 1843
 Felix Mendelssohn-Bartholdy

**Letter from Felix Mendelssohn-Bartholdy to
 the Royal Academy of Music, 11 April 1843.
 Written from Leipzig.**

'Sir, I beg to offer my best and most heartfelt thanks
 to the Committee of Management of the Royal
 Academy of Music for the honor [sic] they have
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 of their Honorary Members. I feel truly proud in
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 cause of music in your country so essentially, and
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 to their art, a toast to their country and for whom
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 accept the honor which has been conferred upon
 me and beg you will express to the Committee
 the feelings of gratitude with which I do so. I have
 the honor to remain Sir your obedient servant'

Monsieur le Secrétaire,
 En vous priant de vouloir
 bien transmettre au Comité de la
 "Royal Academy of Music"
 mes reconnaissants remerciements
 pour l'honneur qu'il m'accorde
 je vous renouvelle l'expression
 de mes sentiments très distingués
 et dévoués
 F. Liszt
 12 avril. 86 -
 Londres.

**Letter from Franz Liszt to the Royal Academy
 of Music, 12 April 1886. Written from London.**

'Monsieur le Secrétaire, En vous priant de vouloir
 bien transmettre au Comité de la "Royal Academy
 of Music" mes reconnaissants remerciements pour
 l'honneur qu'il m'accorde. Je vous renouvelle
 l'expression de mes sentiments très distingués
 et dévoués'





'This building has been absolutely at the centre of everything that I have done, everything that I have learnt'

Sir Simon Rattle, March 2011

'The Royal Academy in London is an institution that is internationally known and recognised as representing the highest values of music and musical society'

Daniel Barenboim, February 2010

Rated **Top Music Conservatoire** by the Guardian University Guide 2010, 2011, 2012

'The Royal Academy of Music's teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'

The Guardian, May 2009

'This Academy is a wonderful place — it always was, and still is'

Menahem Pressler, September 2010

'The commitment in the Royal Academy of Music has been absolutely mind-boggling'

Sir Peter Maxwell Davies, March 2011

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Registered Charity No. 310007

Term dates 2012–2013

Acclimatisation week:
4–7 Sept 2012

10 Sept – 30 Nov 2012
7 Jan – 22 March 2013
15 April – 28 June 2013

President:
HRH The Duchess of Gloucester
Principal:
Professor Jonathan Freeman-Attwood

Front cover:
Sir Simon Rattle, 1974 graduate,
returned to the Academy in Spring 2011.



University
of London